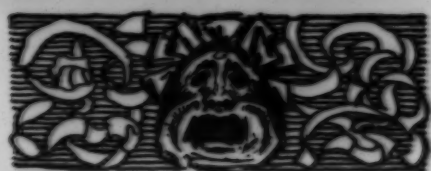




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MIRROR INTERVIEWS.



From a photograph by Sarony.

Mrs. John Drew.

Mrs. John Drew has had a remarkably long career on the American stage. She has been continually before the footlights for sixty-seven years, and she is still acting. Here's the interview:

"As you have every reason to feel proud of your activity, vitality and general youthfulness, would you mind telling me when you were born?"

"Not at all! I was born in England Jan. 10, 1829, so you see I shall be seventy-five years old in a few days. My maiden name was Louisa Lane, and I have been on the stage ever since I was a child. My first appearance took place at Liverpool in 1828. The part was Agib in *Timour the Tartar*. Soon afterwards my mother brought me to America. My mother was a very accomplished actress and was well known on the American stage as Mrs. Kinlock."

"When did you make your first appearance in this country?"

"On Sept. 26, 1827, at the Walnut Street Theatre in Philadelphia as the Little Duke of York. I remember that performance as well as if it had only taken place last night. The elder Booth played Richard, and his acting made a great impression on me. I have never seen his equal in this part. It seemed as if it had been written for him. My first appearance in New York was on March 6, 1828, when I played Little Pickle in *The Spoilt Child* at the Old Bowery Theatre. After that I played child parts at the Tremont Theatre, Boston, and at the Baltimore Theatre."

"Was there continued occupation for a child actress at that time?"

"Indeed there was! In fact there was a rage for child actresses at that time, very similar to that which prevailed some years ago when the Little Lord Fauntleroy craze was at its height. In January, 1829, I began an engagement at the Walnut Street Theatre of Philadelphia in a play written expressly for me and called *Lady Precisely*, or *A Night at Dover*. In that piece I performed five characters, ranging from a child of two years of age to the Marchioness de Grenville, a fine lady of thirty-one. I also appeared as Little Pickle in the afterpiece. The engagement lasted for several weeks in the course of which I appeared in several other plays."

"How did you contrive to obtain an education, considering that you acted so much as a girl?"

"Bless you! I never was educated—that is I never obtained what is usually considered a systematic education, for my school has been human nature, and my books were the people I met. I believe I was sent to school for one quarter in London, and I remember being sent to a school in Baltimore for a while. The rest of my education I picked up myself by reading and listening to the conversation of clever people."

"Were you not in the stock company of the Old Bowery Theatre?"

"Yes, I was engaged as a member of the Bowery stock company in 1833. There I played with all the great stars of the day. There was plenty of hard work. The bill was changed almost nightly. It always included two pieces, and often three or four. That compelled us to be always studying or rehearsing. But I didn't mind it as I was intensely fond of my profession. Before my engagement at the Bowery I had been a sort of juvenile star and appeared in numerous comedies and farces. In 1831 I made a trip to Jamaica, and was not only wrecked en route, but had to submit to several weeks' waiting in San Domingo during the yellow fever epidemic. The first time I acted in Washington was in a company with which Joseph Jefferson made his first appearance at the age of four as the baby in Rice's negro sketch of Jim Crow."

"Were you not the first to play the role of Julie de Mortimer in this country?"

"Yes, in 1838 I accepted an engagement as leading lady of the Walnut Street Theatre of Philadelphia, where Bulwer's *Richelieu* received its first American production in September, 1839. Edwin Forrest played Cardinal Richelieu and I was cast as Julie de Mortimer. Edwin S. Connor personated De Mauprat. With Forrest I also played the roles of Ophelia, Desdemona, Pauline and the like. I also acted a great deal with the elder Booth, impersonating the leading female roles in his repertoire. Among other tragedians whom I supported were Macready and Edwin Booth."

"How did you like acting with these tragedians?"

"Well, Macready was disagreeable and difficult to work with. Forrest was not a particularly pleasant man, but easy enough to get along with. Junius Brutus Booth didn't care who you were or anything about you, so that association with him was not especially pleasant nor especially unpleasant. His eccentricities at times were very trying and sometimes very laughable. Edwin Booth was dignified and delightfully courteous."

"Do you recall any of the eccentricities of the elder Booth?"

"I shall never forget one night when I played Ophelia to his Hamlet. He had finished the scene in the fourth act, and the curtain was lowered. When the time came to ring it up on the fifth act, which Hamlet was to open, the Prince of Denmark was not forthcoming. Attendants rushed hither and thither in search of him, but he was not to be found. When we had almost given up in despair, some one discovered Hamlet perched away up on top of one of the wings of the scenery among the rafters—crowing lustily. I don't know, I'm sure, whether he imagined himself the crowing cock which crew when it was time for the ghost to depart, or whether it was simply a practical joke. At all events we got Hamlet off his perch, and the play went on. On another occasion the play was

Orinoco, and the elder Booth had to appear with darkened skin. Just before the last act he came before us with his bare feet and legs all blackened, and insisted upon going on that way. His mood did not strike me as particularly encouraging, so I refused to go on, and the act had to be presented without me."

"What other actors did you support?"

"Besides acting tragic roles with the tragedians I have mentioned I went through the whole range of comedy with John Sleeper Clarke, John E. Owens, Joseph Jefferson and others, going from tragedy to comedy, from melodrama to farce, according to the popular demand at the time. During my early career acting wasn't an affair of a few parts. Actors and actresses had to turn their hands to anything and everything in the dramatic line. There were very few stars. Managers put their strength into their stock companies, which usually consisted of from thirty to forty persons, every one of whom strove to do the very best he or she possibly could with every part assigned them. The utility men took as much pains with a part of eight or ten lines as the leading man did with his role."

"When were you married to Mr. Drew?"

"On July 27, 1850. We had played an engagement during the preceding season at the Albany Museum. During the season of 1852-1853 we were both engaged as members of the stock company of the old Chestnut Street Theatre of Philadelphia. Mr. Drew made his first bow to a Philadelphia audience on Aug. 28, 1852, as Trapani in Cibber's comedy of *She Would and She Wouldn't*. I appeared as Donna Hypolita. Mr. Drew made a pronounced hit, and later in the season appeared as Dr. O'Toole in *The Irish Tutor*, and in that part gave the public an intimation of that delightful style of Irish portraiture which afterward made him so famous."

"Didn't Mr. Drew lease the Arch Street Theatre of Philadelphia about that time?"

"Yes, William Wheatley and my husband, both anxious to try their hands at management, leased the Arch Street Theatre on Aug. 25, 1853. Wheatley afterward made a large fortune while manager of Niblo's Garden, New York, by the production of Jarrett and Palmer's *Black Crook*. In 1853 he was a dashing juvenile actor, and a great favorite with Philadelphia theatregoers. Wheatley and my husband opened the Arch Street Theatre on Aug. 25, 1853, with Bulwer's comedy of *Money*. I made my first appearance under their management on Dec. 19 as Constance in *The Love Chase*. During the season I also appeared as Lady Volatile in Paris and London; as Beatrice in *Much Ado About Nothing*; as Mrs. Oakley in *The Jealous Wife*; and as Young Norval, Widow Chesley, Jane Shore, and other widely divergent parts. It was during their management of the Arch that Wheatley and Drew gave an elaborate production of the *Comedy of Errors*. John Drew and his brother Frank played *The Two Dromios*, and William Wheatley and L. R. Shewell played *The Two Antipholi*."

"When did Mr. Drew retire from the management of the Arch?"

"In 1855, when he started on a starring tour of England and Ireland, which was phenomenally successful. On his return he again caught the managerial fever. He leased the National Theatre on Walnut Street, Philadelphia, and opened on May 16, 1857, with *The Naiad Queen*. The company included Joseph Jefferson, Edwin Adams, Mary Devlin, afterward Mrs. Edwin Booth, George Boniface, and others. The venture proved unfortunate and the house was closed after three months of losing business. During the season of 1857-58 my husband and I were members of the stock company at the Walnut Street Theatre, then under the management of Mrs. D. P. Bowers. After a farewell benefit at that house in November, 1858, Mr. Drew made an extensive tour of California and Australia, meeting with great success."

"When did Mr. Drew return from his starring tour?"

"In 1862. Meanwhile I had become lessee of the Arch Street Theatre. Mr. Drew appeared there on Jan. 13 and played an engagement of one hundred nights to crowded houses. He made his last appearance on May 3, 1862, and was taken ill immediately afterward. He died eighteen days later, when only thirty-five years old."

"Tell me something about your management of the Arch Street Theatre."

"I managed the Arch for thirty-one years—from 1861-1892. I gave up the management of the theatre because it ceased to be profitable. For the first fifteen years I had a stock company including at various times John Gilbert, Frank Drew, Barton Hill, Louis James, F. F. Mackay, McKee Rankin and others of equal note. We presented nearly all the new plays as they came out. Those were good days for stock companies. As soon as the new plays were brought out in New York the companies in other cities would obtain the right to perform them by paying so much a night. When the New York managers began to send their own companies on the road they would no longer sell the right to use their novelties and so the smaller stock companies were left in the cold."

"The Arch was given up to combinations during the second half of your management, was it not?"

"Yes, I had to fall in with the requirements of the time, and during the latter years of my management the Arch was conducted in the modern way with weekly visiting attractions. It was during that period that I was associated with Mr. Jefferson, always a genial, thoughtful gentleman. I have now told you my life's story almost up to the present year. An engagement in Boston with Miss Marlowe in *The Love Chase*, another with Charles Frohman in *The Arabian Nights*, and the various engagements in old comedy I have since played with my own company in New York and on the road bring us up to date."

"Do you approve of the combination system?"

"Well, it is not liable to turn out as many all-round actors as the stock system, but it has the advantage of elevating the public taste and extending theatrical performances throughout the country at large. It has made the theatre more successful from a commercial standpoint, and I don't think, therefore, that managers are likely to return to the stock system in a hurry."

"Do you still enjoy acting?"

"Of course, I do! Otherwise I should have retired after giving up the Arch. I make my home with my son John. He has turned out a most successful star, hasn't he? Sidney and his wife, who was Gladys Rankin before he married her, have both been acting in my company. Our repertoire this season has consisted of *The Rivals*, *The Love Chase*, and *The Road to Ruin*."

"What do you think of modern plays?"

"I don't approve of up-to-date plays of an immoral nature. But I think that like almost everything else the drama is steadily advancing. It has undoubtedly a great future in this country."

Then Mrs. Drew suggested that we talk about something else, as she knew all about herself, and had not yet arrived at an age when she cared to become altogether reminiscent. If you don't believe in her juvenility, go some evening and see her dance in *The Road to Ruin*.

A. E. R.

AMUSEMENT IS NECESSARY.

An Interview with Dean Hole on the Theatre—Views of an Eminent Clergyman.

The Very Rev. S. Reynolds Hole, D. D., Dean of Rochester Cathedral, England, who is now lecturing in this country, has been interviewed for *THE MIRROR* on the theatre and its relation to everyday life. Dr. Hole, who is himself an author of note, has enjoyed the personal acquaintance of many eminent men of letters in England, and is one of the very best known of the churchmen of that country. At the outset of his interview, Dean Hole corrected a misapprehension. He said:

"Some American newspapers have represented that I belonged to a Society in England which has some reference to the subject of attending the theatre, the discussion of plays, etc. This is an error. I do not belong to any such organization. The report may have grown out of the fact that sometime since I attended a dinner at which were present a large number of English actors, and many other prominent men in the different walks of life."

"Mr. Burdett Coutts presided at this dinner, and among the guests was your countryman, Secretary Bayard. I was called upon for a speech. Among other things I said that it was especially the duty of the nation that claimed Shakespeare to encourage and support those who were endeavoring to purify the drama. This remark, it may be said, was greeted with great enthusiasm by the actors present."

"Of late years there has been a growing liberality on the part of the clergy toward the drama. They are more inclined to favor dramatic representations than they were formerly. At the same time there are so many plays presented to the public that are objectionable, sometimes even profane, that the theatregoer must exercise considerable discrimination in his selection of this kind of amusement. At the large London theatres, however, it may be said that a considerable number of the clergy may generally be seen when such actors as Henry Irving and Beerbohm Tree appear in the representations."

"What about the prejudice among the clergy in England against the theatre?"

"Much of the innate prejudice on the part of some clergymen toward the stage—what, for instance, in England is termed the 'Evangelical' element—had its origin many ages ago. It is due to the fact that when Christianity was established the Roman theatre was very corrupt. For this reason there grew up considerable antagonism between the church and the stage. But this feeling became so much modified in the Middle Ages that the church itself had dramatic representations of its own."

"The plays I most enjoy, when my work and engagements permit me to visit the theatre, are those of Shakespeare. But I have found in reading a very large number of well-known dramatic productions that have been written within the last century and a half that the ultimate teaching of those dramas has been to decry the vicious and to exalt the virtuous element."

"Do you think that Art and Morality have anything to do with one another—whether a play should simply picture life as it is, or should aim to inculcate a moral?"

"The object of the drama is, as Shakespeare so happily expressed it, 'to hold the mirror up to nature.' The drama is an immense power, and is able to teach morality or immorality. A play may have a good or bad influence, depending on the manner in which this power is used. The dramatist may use the gifts which have been given him wisely, or he may abuse them for the purpose of gain or to win the applause of the evil-minded. But certainly the object of the dramatic and all art should be to teach us to love the True, the Beautiful, and the Good, or, at the very least, we should not be led to despise them."

"What do you think of Ibsen?"

"I have never seen or read any of the plays of Ibsen which are said to present many of the evils of life without any view of remedying them. As a Christian, I could not believe in encouraging that kind of drama. An effort should certainly be made by the playwright to inculcate a moral, and a studied neglect to pursue such a course is certainly not to be commended. Our life here is a preparation for an existence hereafter. Whatever helps to make this life preparatory to the other is a good influence and a blessing."

"I have neither read the plays of Ibsen, nor have I seen the play by Hauptmann called *Hannele*, in which Christ is the principal character. I think that sacred dramas should only be performed by those who have a deep faith in the subject of the representation and a profound reverence for the holy characters who appear in such representations. I consider that it would be a sacrilege for a bad man to portray the character of our Saviour."

"I have not read of a play by Bovio produced in Italy in which Christ does not appear but in which Judas appears in a new light—his betrayal of the Master being shown not to have been the desire for money but the result of patriotism. Such a drama must certainly have been written by a disbeliever in Christianity. From this description of it, it would possess no interest to me."

"What about the allegorical, or religious play?"

"In our own day it may be said broadly that there is no form in which Christianity has been presented more impressively than in the great tragedy of the Cross, as performed at Oberammergau. The impression created on the Christian mind by a sight of that wonderful presentation may be said to be remarkable and lifelong. This play, or representation, was performed in a devout spirit, and though I have not seen it myself, persons who have witnessed it assure me that they were deeply and religiously impressed by the spectacle."

"Have you seen plays of the Oscar Wilde type?"

"I have not seen any of that class of plays in which the shallowness of fashionable social life is exposed. I know Oscar Wilde, however, and I do not see how such productions as they have been described to me can work a harmful influence. All that can be said of them, is that they are clever, flippant, evanescent."

"A writer in the last issue of the *Westminster Review* truly observes that while money is often left to charitable institutions of various kinds, it would be a good idea if the rich would sometimes leave a bequest for the purpose of founding a theatre where recreation could be furnished to the masses. This is an excellent suggestion. Give the masses good, wholesome plays. I am glad to encourage anything in this line (provided it is wholesome) that will refresh the weary and hard-working people of our day. The dramatic instinct is born in us. It crops out in children of all ages. This instinct, if properly guided, can be used to a good purpose, refreshing our jaded systems with amusement and furnishing us, oftentimes, a certain amount of instruction."

"The writer in the same periodical I have just referred to suggests the idea that as the theatre has improved so much of late years, it may be possible that the actor will, in the future, be regarded not only as an entertainer but as an educator as well. Of course, the theatre might be

made more educational than it is, but it is a question whether it would be wise to have it so. People do not go to the theatre primarily to be educated, and they certainly do not want to be bored. They must take their pill in a spoonful of preserves as we used to do when we were children. The masses that have been to work all day do not care to be lectured at in the evening."

"It is needless to ask if you believe in amusement?"

"The prime necessity for wholesome amusement has long been recognized by the liberal-minded clergy of England. Many years ago Rev. A. K. H. Boyd, a clergyman of the Church of England, and a well-known writer of essays, said in one of his articles that, in every town, he would like to see a church at one end of it and a theatre at the other. I subscribe to that sentiment making these amendments: that I would like to see a recreation-ground in the middle where out-door games and sports could be indulged in, and some better houses in each settlement for the workingman."

"It has been suggested that it might be feasible before long to have a free theatre for the masses. The writer in the *Westminster Review*, already referred to, says it might be a good idea to have a traveling theatre which would go from town to town exhibiting at certain times, much the same as one clergyman preaches, in rotation, at several churches in a given district. All I can say in regard to that, is that we have had those traveling companies in England for many years. When I was a boy the hands of strolling players, as they were called, were very common. But I disagree with the other point the writer has made. I do not think that what we call the common people care very much for that which is gratuitous. It is curious, but they seem to think that which they can obtain very cheaply, or for nothing, can hardly be of the best quality. But, of course, the suggestion is well meant, and involves an experiment which some day may be tried, and which may prove to be more successful than can now be imagined."

REFLECTIONS.

Lulu Tabor has made a distinct hit as Madge Brierly in *Old Kentucky*.

James Megingal Struppa and Theresa Anna Grant will be married on Wednesday at the Church of the Holy Family, Columbus, Ga.

Christopher Rice, an attaché of the Barnum-Bailey Winter quarters at Bridgeport, Conn., had a fight on Christmas eve with two German boar hounds, and narrowly escaped death.

McNulty's Visit, with George H. Emerick in the leading part, is said to be meeting with success.

L. Goldsmith donated a dozen make-up boxes to the recent bazaar of the Professional Women's League.

George Kennington has resigned as business manager of *The Man Without a Country*, and will act as business manager for Joseph Haworth. Mr. Kennington spent Christmas with his wife and family at Flushing, L. I.

Ada Ash has joined the Calhoun Opera company.

Ford and Wall, of Baltimore, have assumed management of the Fifth Avenue Opera House, Mount Vernon.

The Chicago *Times* praises Loduski Young for her acting as Francesca Rimini in *The Galley Slave*.

Davis and Keogh will next season produce a piece called *The White Rat*.

Maida Craigen has won praise for her work as George Warren, in Maine and Georgia.

Max B. Richardson has just about finished a handsome new theatre in Oswego, N. Y. The new house will seat about 1,400 persons, and is modern in all respects. It has automatic fire apparatus, is seated by the Andrews-Demarest company, has eighteen comfortable dressing rooms, with steam heat, water, gas and electricity in each, a stage 64x50, eleven feet to trap cellar and sixty feet to gridiron, with scenery by a well-known artist. The new house will open on Jan. 24 with the Bostonians.

The employees of the Garden Theatre will give a ball and reception at the Columbia in Fourteenth Street on Feb. 10.

Silver bonbon boxes will be given as souvenirs at the one hundredth performance of *Rob Roy*, at the Herald Square Theatre, on Jan. 10.

Henry Irving contributed a Mephisto three feet high to the Doll's Bazaar and Nat Goodwin sent a miniature David Garrick.

Robert Fulford has given an order to a sculptor at London, Ont., for a mausoleum to be erected over the body of his late wife, Annie Pixley, and the remains of their son in Woodlawn Cemetery in that city.

The Potter-Bellew company will play in New York in February.

Walter Perkins will withdraw from The Cotton King company No. 2 on Jan. 5.

Summer opera companies are being organized by Thomas and Ebert for Schlitz's Park Theatre, Milwaukee, and also for Duluth, St. Paul and Minneapolis.

Summer Clarke has been engaged for the A Black Sheep company.

Edith Hall and Lida Darrell have been engaged for the Starlight company.

John Sutherland will close with the Down in Dixie company on Jan. 5.

The American Players, headed by Frank Karrington and Joseph Ramsome, have been reorganized under an entirely new management, and will soon resume their tour. Thomas L. Digens is no longer connected with the company.

In a recent issue of *THE MIRROR* the stranding of the Sefton Opera company in Bridgeport, Conn., was noted. Subsequently M. F. Manton, manager of that company, denied that the organization had stranded. J. Louis Ungerer, manager of the Sterling Opera House, Derby, Conn., now writes to *THE MIRROR* relative to this denial: "I would like to ask Mr. Manton, or Mr. Sefton, if their company did not strand at Bridgeport why they failed to fill their Thanksgiving engagement at the Sterling Opera House, after all paper had been posted and the manager of that house had advanced money to lift the paper and pay the board and railroad fare out of town of their agent? If they did not strand, why did they leave in my possession bill books and other paper and not play the date without giving an excuse or notice whatever of their inability to do so? My money losses foot up about \$40, to say nothing of losing one of the best days in the season."

A Baggage Check, by Charles E. Blaney, will take the road for a season of ten weeks in week stands under the management of W. F. Crossley, returning to a New York theatre for a run in April. Mark Sullivan, James D. Gentry, and Madge Yorke have been engaged, and Manager Crossley says the others of the company will be the best that can be secured.

George Purdy, for the past twelve years musical director at the Boston Museum, has been engaged by Augustin Daly as conductor for the second Gaiety Girl company.

THE FOREIGN STAGE.

NOTES FROM PARIS.

PARIS, Dec. 10.
Madame Réjane and her company will sail from Havre on Feb. 15 for New York and will commence a hundred nights' engagement in America in your city early in March. A number of French plays will be in Réjane's repertoire besides Madame Sans Gêne.

Following New York, Boston, Philadelphia, Baltimore, Washington, New Orleans, Chicago and Montreal are the other cities to be visited.

On her return home Mme. Réjane will visit London in which metropolis she has entered into an engagement to give a series of representations.

A FARCE BY FEYDEAU AND DESVALLIERES.

There was a dress rehearsal on Tuesday night at the Nouveautés Theatre, and a first night for the public yesterday of MM. Georges Feydeau and Maurice Desvallières' vaudeville in three acts, entitled *Hôtel du Libre Echange*.

Paillardin, an architect, and Pinglet, a builder, are close friends. Paillardin's wife resents the indifference with which her husband treats her, and pines for consolation—that is to say, for revenge. Scarcely has the curtain risen when we find her heaping reproaches on Paillardin's head in Pinglet's presence, and the latter offers himself as the wife's instrument of justice. Without saying yes or no, the petulant little woman accepts Pinglet's invitation to dine with him at a restaurant. This plain sailing is momentarily interrupted, however, by the unexpected arrival at Pinglet's house of a friend from the country named Mathieu, who has brought his four daughters for a month's visit. Pinglet and his wife induce Mathieu and his wife to go to an hotel.

The second act takes us to the "Free Trade Hotel." The stage is divided into three parts and the wildest of blind men's buff games is soon played by all the characters. To the left is a small bedroom, to the right a large room with five beds and between the two the hall of the hotel and a staircase leading to the upper storeys. A conversation between the waiters informs us that the five-bedded room is haunted and there Paillardin is to pass the night. Pinglet arrives and takes Marcelle into the small room. Mathieu arrives with his four daughters and is ushered into the haunted chamber. The girls are undressing in a dressing room when Paillardin re-enters the bedroom and gets into bed drawing the curtains. Mathieu, mistaking the door, finds himself face to face with Marcelle who nearly faints from fright. Then the four little Mathieu girls who are in their night dresses return and begin to crimp their hair. Then, being in good spirits, they begin to dance. Paillardin awakes, sees the girls' antics and thinking they are ghosts, rushes from the room into that occupied by his wife and Pinglet. The latter hastened to hide up the chimney and when he comes out his face is as black as a sweep, and Paillardin, fancying he is old Nick in person, has another awful fright. Finally Pinglet kicks him out. The police are sent for and everybody is locked up. The last act is also very funny.

The play was an instantaneous and decided success, and will probably hold the boards for a long time to come.

The one thousandth representation of Gounod's *Faust* occurred on Tuesday night last. The Opéra House was crowded by a very fashionable audience.

A NEW PLAY BY ARMAND SILVESTRE.

The Théâtre Français has accepted a three-act play, entitled *Tristan de Léonois*. It is from the pen of Armand Silvestre, and will be put into rehearsal shortly.

The one hundredth performance of Edouard Pailleron's comedy, *Cabotins*, was given at the Comédie Française on Sunday last. The entire company, except M. Claretie, who was prevented from attending on account of a death in his family, and a number of representatives of the French and foreign press were invited by the author to a dinner to celebrate the occasion. A pleasant little incident occurred when the critic of the *Figaro* opened his napkin and an envelope containing a 1,000 franc note fell on his plate, with the request from the author that it be handed to the great French journal as a gift to the croup fund, which this paper has been for some time past giving its hearty support.

A SUCCESSFUL VIOLINIST.

Hugo Heerman is turning the heads of musical Paris by his wonderful violin playing. On Sunday the Cirque des Champs Elysées was thronged and the audience applauded in the wildest French fashion the violinist's superb rendering of M. J. Hubay's "Scènes de la Cézaira," an exquisite bit of light, rollicking music and Brahms' Concerto in D Major. M. Heerman is to go to America shortly. Among other members promised in the programme by M. Lamoureux for his patrons was Mme. Héglon, of the Opéra, who sang charmingly Victor Hugo's ballad "La Fiancée du Timbalier," which has been tunefully set to music by M. C. Saint-Saëns. So cleverly has the composer done his work that the twenty verses of which the ballad consists do not become at any moment wearisome.

Miss Mary Horne Larin, an American soprano of great promise, will shortly appear in grand opera in Paris. The lady's repertoire includes Juliette, Marguerite, and Ophelia.

AN ACTRESS WINS HER SUIT.

Decidedly it is better to be defendant than plaintiff in cases of theatrical disputes brought before the Paris tribunals. After Felicia Mallet's and Yvette Guilbert's victories comes that of Mlle. Burty, who having been engaged at the magnificent salary of \$20 a month was sued for \$2,000 by her former lessee, who for some time past had given up the direction of the Bouffes Parisiens, where Mlle. Burty had been engaged, because she appeared in a new role at the Renaissance. The Paris judges have decided in the pretty actress' favor both in the civil court and on appeal, so that Madame Ugalde, the former manageress, has to pay the piper for the youthful debutante's dance.

Madame Albani, who is now touring in opera in Germany, has accepted engagements in Vienna, Moscow, and St. Petersburg, after which she will sail for America and enter on an extended tour in the United States and Canada, where she will appear both in opera and on the concert stage.

Mrs. Richards, who has created quite a sensation in America, England and France by her clever imitations and recitations, is to give a scene on Dec. 13 at the superb residence of Mme. Pell. The American and British Ambassadors, beside their wives and many leading ladies and gentlemen of the United States and English colonies in Paris, are the patrons. The recital is unquestionably one of great interest.

A new feature at the Casino de Paris is "Walton's Trained Wonders." This troupe of animals go through marvelous antics and create great merriment for the votaries of light entertainment.

Sam Dearin, the musical prodigy, tells me that he has about completed arrangements to open a variety hall in the Rue de St. Honoré.

FRANÇOIS.

A NEW GERMAN COMEDY.

BERLIN, Dec. 10.

A new comedy by Richard Skowronek, entitled *Halali*, was produced lately at the Schauspiel-Haus and was received favorably.

The scene is laid in East Prussia in a hunting district. The word "Halali" means the blast of the horn which announces the deer's death.

The entailed estate, Schwentainen, is owned by Ellinor von Streit, a handsome young sports-woman, who lives alone with a younger sister and their companion, Frau Schettler. War is proclaimed between Ellinor and the owner of a neighboring estate, Herr Hartung, the reason for which is only made known in the third act. Some time before, Ellinor was incautious enough to bathe in a sequestered lake. While in the water she heard, to her dismay, men's voices, and, standing up to her chin in the reeds, she saw Herr Hartung pass with a friend. Observing Ellinor's apparel among the undergrowth, Hartung raises a silk stocking with the point of his walking stick, and makes uncomplimentary remarks about the owner, not, however, recognizing her. Fraulien von Streit conceives upon the spot a very feminine hatred of the good-looking neighbor which she pursues to the utmost limits, taking every advantage of going to law with him.

The climax is reached during the second act: a stag hunt is organized and Ellinor, in the ardor of the chase, shoots a roebuck which was just over the boundary of the adjoining estate and drags the quarry herself into her own territory. Suddenly Herr Hartung appears, and, in a spirit of mischief, accuses his fair adversary of poaching and trespassing. Caught in the act, Ellinor expresses her willingness to suffer all the penalties of the law. Hartung inflicts his own punishment: it is the depths of the forest, the two are alone, and Ellinor's beauty is so overpowering that he seizes her in his arms and impresses a vigorous kiss upon her rosy lips.

Ellinor's pride is so deeply wounded and her indignation so intense that she decides to leave home and travel. Her sister Gertrude declines to accompany her, and so her movements are checked. Later Ellinor learns that Hartung is the lawful owner of the Schwentainen estates, and finally the two adversaries are brought together and marry.

IBSEN'S GHOSTS AT TWO THEATRES.

By a singular coincidence Ibsen's three-act drama, *Gespenter* (Ghosts) was produced last Tuesday evening at both the Lessing Theatre and the Deutsches Theatre. The performance at the latter was a representative one in every way, the cast containing some of the first Ibsen actors Berlin possesses. From beginning to end the audience was held spellbound, breaking into enthusiastic applause at the conclusion of each act. Herr Reicher's rendering of the role of Pastor Manders is one of the most successful in this capable actor's repertoire, and the Oswald of Herr Rittner was a masterly piece of acting, so terribly true to life that we must conclude the artist has taken his model from within the precincts of the madhouse.

Ghosts is being given in the Deutsches Theatre alternately with *Hamlet*. FRITZ.

NIobe IN ITALY.

ROME, Dec. 15.

Niobe has finally found its way to Rome, and has succeeded as well as a "simple and innocent entertainment," as it is called here, can be expected to succeed in Italy. The Italian public is not accustomed to "simple and innocent" entertainments, so Niobe is, therefore, a new sensation. Its hidden meaning is quite misunderstood, but the surface of the farce sufficed to make the people laugh. Madame Mariani was splendid in the part, and would have made a worse piece interesting.

THE SAINT CECILIA CONCERT.

At the Saint Cecilia Academy of Music, we have had an official inauguration of Walker's new organ. Minister Baccelli and all the authorities and also all the artists in Rome were present, besides the members and pupils of the Academy with their friends. Ladies were in the majority, as usual. The new concert-room of the Saint Cecilia Academy is the largest in Rome and is the best for sound.

A child prodigy made his first appearance at this concert. He is not yet ten years of age, and yet he plays with feeling, which is very rare in children. I think we have a future star violinist in this child, whose name is Enrico Renieri.

But the sensation of the concert was decidedly the new Walker Organ, and Signor Rienzi did his best to bring out all its beauties. It was heard to splendid advantage in Bach's Choral, an air of Handel, and in Mendelssohn's "Laudate pueri," which he wrote especially for the Sacré Cœur Convent of the Trinità des Monti, during his residence in Rome.

A ROMAN SCHOOL OF ACTING.

Madame Diligenti is thinking of establishing a training theatre in Rome, in which she will, perhaps, introduce some of her pupils, and amateurs of talent. We all wish her well, I am sure, and if she can help in purifying our modern drama in Rome, she will not have lived in vain. Antoine, of the Paris Théâtre Libre has done good business here. He, himself, generally pleased the public—but the same cannot be said of all the members of his company.

MARTINI'S ONE-ACT COMEDY.

Martini's one-act comedy, *The Viper*, has been produced with great success in Turin. Martini had not written for the stage for the last twenty-two years; but, encouraged by this success, he has promised to recommence his dramatic career. In my opinion, the subject of *The Viper* is horrible. It is the story of a woman who, abandoned by her lover, revenges herself by taking his son to fill the father's place in her existence. What is the good of placing such cancers on the stage? *The Viper* is a cancer, and nothing else. Not all the fine words of the Italian dictionary can cleanse it.

We are still waiting for Verga's promised *She Wolf*. S. P. O. R.

NOTES FROM ABROAD.

At a recent performance of Madame Sans Gêne, in the Court Theatre, at Darmstadt, by command of the Kaiser, Napoleon's study was furnished with articles, actually used by the Emperor Napoleon while occupying rooms in the Darmstadt-Schloss. These articles, consisting of furniture and toilette and writing requisites, are still kept in the Schloss there, and were removed to and from the theatre under special supervision.

Queen Victoria has added Alfred C. Calmour's work "Fact and Fiction about Shakespeare," to the collection of dramatic works at Windsor Castle.

George Alexander is reported to be greatly impressed with the new short piece to be produced with Henry James' drama, at present christened *Guy Domville*.

Colonel North had a large theatre party at the London Criterion recently, to witness *The Masqueraders*. There were sixty guests and they occupied the Royal box.

AS YOU LIKE IT.



THE Heart of Maryland, Belasco's new play, according to contract is to be produced by A. M. Palmer by Jan. 15; if not, the playwright will receive a forfeit of \$2,500. It is quite possible, as the season is already so far advanced, that Mr. Palmer may decide to defer the production until next September. The piece, Belasco tells me, is not a

war play in the sense that *Held by the Enemy* and *Shenandoah* are war plays. The action takes place during the civil strife, and the cannon throughout the piece is rumbling in the distance, but there are no military spectacular effects, and hardly a soldier is seen, although at one point a force of men, 40,000 strong, is supposed to be passing close by. The story is essentially a love story, the title meaning not the centre of Maryland, but the love which is in the heart of an orphan girl, nicknamed Maryland. The Barbara Fritchie and "Curfew Shall Not Ring To Night" incidents are paraphrased in the play, I am told.

Several changes were introduced in the performance of *Prince Ananias* at the Broadway Theatre last night. Jessie Bartlett Davis' part has been altered to permit of her appearing in a boy's costume and two new and prominent comedy scenes have been written in by Francis Neilson for Mr. Barnabee. Victor Herbert has also written two new solos for Miss Davis and Eugene Cowles, and the book generally has been touched up and improved.

There promises to be plenty of light-opera companies organized for next Summer. The dramatic and musical agencies have already begun engaging people for several.

When Thomas Keene was playing night stands in Kentucky several years ago he was approached one evening after a performance of *Richard III.* by an old farmer who had seen the play and who waited for the tragedian at the stage door. "Are you Mr. Keene—Mr. Richard III. Keene?" he asked. "I am," responded the actor. "Well," said the old fellow, "I thought if ye was in the same mind about wantin' that horse I could fix ye."

James O'Neill is hard at work studying the language of Dante. When he was in Italy some time ago, he was sitting one day on the piazza of the Hotel di Suro, Laggio di Como, when a distinguished looking gentleman walked up to him and said in broken English: "Pardon, are you not Signor O'Neill from America, the signor who plays the Count of Monte Cristo?" O'Neill replied in broken Italian mixed with a little Latin, "Si signore, sed quis es?" "I see you in Nuovo Yorko two years," said the Italian and he began to tell the actor about his pleasant stay among the Yankies. O'Neill tried vainly to recall where he first met the polished stranger, and it was not until two days later that it dawned upon him that the man was a waiter who had waited upon him at Delmonico's.

Last Friday evening while the Sowing the Wind company was playing a New Jersey one-night stand, Mary Hampton had a fright, and the local policeman had to be called in to quell a small riot. While Rosamund was delivering her "sex against sex" lines, she was frequently interrupted by the rude comments on Sidney Grundy's philosophy by a number of saucy boys in the gallery. The boys did not like the *fin de siècle* sentiments expressed in the play, and at one time Miss Hampton thought they would hurl things on the stage. The scene was hurriedly closed and the stage manager and his staff rushed up to the gallery and a miniature battle ensued, resulting, of course, in the discomfiture of the gallery boys.

There has been some interesting correspondence published in the London *Times* lately on the subject of those new school plays which some people call "strong" and others "improper." The controversy arose over C. Haddon Chambers' new piece, *John à Dreams*, which one correspondent describes as "a play centering round the love for each other of a partially reclaimed harlot and an opium-eating sot." One writer considered *The Masqueraders* and *John à Dreams* "coarse melodramas," another described them as "artistic productions." A "modern society mother" mourned that, even if girls were sufficiently pure-minded to sit out an impure play without understanding it a bit, their friends and the press would take care to stimulate a prurient curiosity; while another "mother" said she had taken her nineteen years' old daughter to see *John à Dreams* and found it "distinctly and highly moral." Another correspondent let out the secret that dramas of *The Second Mrs. Tanqueray* and *Sowing the Wind* order were immensely popular with young girls and that it is a common practice for them to make up small parties of four to go to matinees and witness "notorious" plays.

Some time after *Amclie Rives* had made her great success with "The Quick or the Dead," a newspaper paragraph announced to the world that the young authoress had gone abroad "to collaborate on a new novel with Catulle Mendes, the most indecent man in Paris." This is the gentleman who is expected to arrive in New York this week to give a series of Wagner lectures in advance of the German opera season. It is somewhat amusing that a man of Portuguese descent, naturalized French, should come all the way to America to talk about a German composer, but Mendes has made a profound study of Wagner and his works and, in fact, has published a volume on the subject which is prominent among the Wagnerian literature.

There was considerable alarm the other day in the neighborhood of West Eighty-fourth Street, where Alice Pierce, the child actress, lives with her mother. Mrs. Pierce had taken the little girl to see Fanny Davenport in Gismonda, and on returning home Alice said she would like to try an imitation of the actress. Alice is not a vulgar imitator; she acts, and she puts into her performance all the color, virility and passion of her model. Her imitations of Irving, Bernhardt, and Duse are famous. The first act of *Gismonda* passed off without any trouble. The child, imitating the tiger incident, screamed, gasped and moaned, but in the third act, in the fine scene with Almerio, when she struggles with her lover and forbids him to touch her, her screams were so agonizing that the neighbors were sure the child was being murdered, and, with the help of a policeman, they broke into the flat. There they found Mrs. Pierce in raptures over her daughter's talent, and Alice, herself, warm from her extraordinary exertions, and at last the worthy neighbors and policeman were prevailed upon to withdraw, only half convinced that they had not intervened in time to save the child's life. TOUCHSTONE.

PAUL KESTER.



Perhaps the youngest of American dramatists that have accomplished something worth while is Paul Kester, whose portrait heads this article, and whose career, at THE MIRROR's request, he gave the other day in an interview whose substance follows:

"I began to write plays a good many years ago when I was fourteen," said Mr. Kester. "I lived then in Cleveland, where I frequented the dear old Euclid Avenue Opera House."

"In those days I met Annie Ellsler, who kindly took an interest in my work, even reading and criticising my first play for me. This play I afterwards sent to A. M. Palmer, whose kind words were a further source of encouragement."

"It was Gunston, Virginia, however, that I sent two plays to Harrison Grey Fiske, who out of the kindness of his heart, had consented to read them. Instead of his opinion there came, after a season of waiting, to which all literary aspirants are so inured, a letter from Mrs. Fiske to whom Mr. Fiske had given the plays for perusal."

"I think Mrs. Fiske has helped many beginners; she was especially kind to me. The result of her kindness was the production by Madame Modjeska of *The Countess Rondine*; other results there may be in the shape of plays to be produced in the future."

"Shortly after the production of *The Countess Rondine* I met Alexander Salvini and formed an arrangement by which I was to work exclusively for him for two years."

"I did for him *The Heir of Grammont*, not yet produced, and *The Last of the Moors*, which I consider by far my best play. It is to be produced this season. I also wrote *Zamar*, a romantic play produced successfully last season, and which was seen during Mr. Salvini's engagement at the Star Theatre in New York. *Zamar*, I am glad to say, is doing very well in Mr. Salvini's repertoire in the Northwest."

"In addition to this I collaborated with George Parsons Lathrop upon the Roman play *Titus*, in which Mr. Salvini so earnestly believes and which he hopes soon to produce."

"My connection with Mr. Salvini has been of the utmost benefit to me. As his guest I have traveled from Boston to San Francisco, from Montreal to New Orleans, with every opportunity to study the practical workings of the stage."

"You see there has been rather more of intention than of fulfillment, rather more of writing plays than of productions so far. But this is the time for the writing and in the afterwhiles the season for productions, I hope."

"To sum it up, it's a long road, and I am only at the very beginning of it—in fact, I've just turned out of the hawthorn-hedged alley of dreams and enthusiastic amateurishness into the highroad of professionalism; but, as I say, the road is so long, it goes so far, perhaps I shall some day get somewhere upon it."

UNDER THE BLACK FLAG.

Fred Marsh's Select Players are presenting *The Two Orphans*, claiming that its publication gives the right to use the play.

The Moore and Livingstone company is pirating *The Middleman* in the West under the title of *The Master Mind*.

The Standard Dramatic company, managed by Frederick Thompson, is pirating *Jane and The Bauble Shop* in Dakota.

Otto H. Krause's company is pirating *The Old Homestead* in Texas.

Effie Canning and Harry C. Charleton appeared in *The Two Orphans* at the City Hall, Gloucester, Mass., on Christmas night.

The bill-poster of the Foster Opera House, Des Moines, Ia., recently received a letter as follows: "Dear Sir—Please send us about \$2 worth of pick-ups suitable for farce comedy or dramatic send C. O. D. send on first train also save us all pick ups." The letter was signed Todd and Paden, who run what is called a "comedy company." The bill poster did not reply.

AN ADVENTURE WITH BURGLARS.

E. T. Backus, stage manager at the Empire Theatre, was awakened one morning last week at his flat, 200 West Forty-first Street, by a noise at his bedroom door. Mrs. Backus had first heard the disturbance. When the door opened, and a man appeared, Mr. Backus sprang out of bed and made chase scantily clad. He abandoned pursuit at the street door, owing to his lack of clothing; and when he returned Mrs. Backus said there was another man on the roof. Mr. Backus dressed himself and secured the aid of a policeman, and made an investigation. John Morton, employed in a neighboring butcher shop, was found on the roof. He said he knew nothing about the other man, and was discharged the next morning at the Jefferson Market Police Court. Mr. Backus, upon investigation, found that somebody had stolen an overcoat, and several other articles. No trace of the thief has been found.

HIS ESTATE TO RECEIVE THE MONEY.

Last Summer, while Frank Tucker's company was making a parade in Lansing, Mich., an electric car ran into the procession and injured John O. Grinnell, the leader of the band.

A suit was begun against the railroad company for damages and a verdict of \$12,500 was rendered for the injured man, who has since died.

The railroad company appealed the case, and the Supreme Court has just affirmed the verdict. Mr. Grinnell's estate will receive the money.

SUPERFLUOUS HAIR. Moles, etc., permanently destroyed by electricity. Helen Parkinson, 56 West Twenty-second Street.

IN OTHER CITIES.

LOUISVILLE.

Prof. Herrmann's engagement at the Temple Theatre Dec. 14, 15 broke the record at that house. The place was literally packed with audiences that thoroughly enjoyed the new tricks that were offered as well as the charming dancing of Madame Herrmann.

The Christmas attraction at the Temple. The Great Brooklyn Handicap, also proved a pleasing one, drawing large business. R. H. Mantel 27-29; Felix Morris in repertoire 31 for three nights.

Young Mrs. Winthrop opened at Macaulay's 24 to good business. Time does not seem to have diminished its popularity. The Black Crook opened 31 for half a week.

The Slaves of Gold, with its many sensational features proved a drawing card at the Avenue week commencing 24. Elmer E. Grandin and Eva Mountford have well-fitting parts. N. S. Wood 31-3.

At the Grand Opera House Lincoln J. Carter's successful play, The Fast Mail, drew large holiday audiences. The engagement concludes 29, and will be followed by A Bunch of Keys.

The Sampson co. filled week of 24-29 at the Buckingham doing good business. The strong man, Sampson, and the Olympic Quartette, Binns and Burns and others are features of a capable co. that give an excellent entertainment.

The Harvard Glee Club concert 25 at Library Hall was largely attended. The young collegians give a first-class programme and were much lionized socially during their stay.

Salambo, the fire-eater at the Midwinter Circus, was seriously burned in doing his act on Christmas Day.

The Yale Glee and Banjo Club will give its annual concert 2 at the Auditorium. A large audience is already assured.

Aladdin, Jr., is underlined for early production at the Auditorium.

The principal comedian of A Bunch of Keys is Charles W. Bowser, a Louisville boy. Mr. Bowser was a member of the Four Seasons co. which made such a favorable impression here during the Summer.

Young Adolph Klausner, of Frohman's co., was one of the visitors during the holidays.

Manager Quilp has a kitescope in his downtown office and the latest Edison novelty is attracting much attention and incidentally bringing to the Quilps' coffers many shakels.

The Musical Club is preparing to sing Handel's Messiah early in January. There are many good voices in this organization, and under Director Shackleton's handling the rendering of the oratorio will doubtless be an artistic event.

Mme. Siseritta Jones, the Black Patti, will shortly appear in concert at the Grand.

William M. Hull, of Marie Jansen's co., spent several days here visiting his family. He spoke most enthusiastically of the success William Castleman is meeting with in the Bostonians.

CHARLES D. CLARK.

ST. PAUL.

At the Metropolitan Opera House, The Metropolitan presented the opera, The Sleeping Queen and Pygmalion and Galatea, Dec. 20 to a fair house. The leading parts were finely rendered by Florence Wolcott, Katherine McNeill, James Connell Abhill, and Arthur Donaldson. The co. gave a very creditable performance of its kind, there being no chorus to help in effect. St. Paul Lodge of Elks, No. 59, Minstrels gave a very enjoyable entertainment 21, 22 to packed houses each night.

Canary and Lederer's great sensation, The Passing Show, was produced 23-29 by a strong co. of very clever artists, opening to full houses and audiences that freely expressed their delight in a demonstrative manner. The Passing Show is the most novel and catchy entertainment seen here this year. The piece was finely staged, the costumes handsome and well chosen, the dialogue witty and full of clever hits. The vocal numbers were finely rendered by Vernon Jarboe, John E. Henshaw, Madge Lessing, Lucy Daly, May Ten Broeck, Sylvia Thorne, and evoked repeated encores. William Cameron is a marvel in acrobatic dancing. Charles Ross is fine in his dialect imitations. Gus Pixley caught the house in his excellent imitation of a street gamin. La Petite Adelaide is a very graceful and pleasing dancer. Charles's Aunt 31-3.

At Litt's Grand Opera House Gus Hege and a very clever co. presented Von Yonson 23-29, opening to S. R. O. Gus Hege as a peerless Scandinavian comedian ever meets with a most hearty welcome in St. Paul, and his characterization of Von Yonson has made him a great favorite with our theatregoers. Cora Macy is very graceful and pleasing as Grace Jennings. Daisy Lowery is a bright, clever, and attractive little actress, and was charming in the role of Jennie Morse. J. C. Huffman, Sadie Connelly, Jules Kusel, and Franklin Jones well sustained their respective roles. The co. gave an excellent performance. The Span of Life co. 30-3.

The minstrel entertainment given by the St. Paul Lodge of Elks No. 59 at the Metropolitan 21, 22 proved to be a notable event of the season, decidedly an artistic and pecuniary success being to be remembered by those present and members of the vocal numbers finely rendered, and repeated encores demanded. The principal specialties were finely given by Al Flournoy, George Magee, Franklin W. Lee, Charles C. Fairchild, C. E. Rohlf, F. K. Swasey, A. P. Quessel, A. D. S. Johnson, J. F. Merrill, F. H. Tenney, P. B. Churchill, A. A. Wolf, Herbert Conner, C. S. Bartram, J. W. Owens, Charles Shidley, and Miss Mattie Bartholomew, Messrs. Hardick, Tomkins, Fash.

GEORGE H. COLGRAVE.

JERSEY CITY.

Hallen and Hart began their firewell engagement in this city at the Academy of Music Dec. 24-29 to good business. Christmas week has been their annual advent here. Later on is finely presented by the best co. that James Jay Brady has ever managed. The specialties are all new, and they crowd each other during the performance. Hallen and Hart are hard, earnest workers, up to the times, and versatile. Billy Fuller is doing a clever bit of burlesque (probably preparing for next season). Bessie Tannehill is a pleasing singer. Edward Lawrence and Nina Harrington do the "tough" act in an artistic manner. Mark Murphy is at his best, and Edith Murray and Jennie Grovini do very clever acrobatic dancing. Billy Barry 31-3; Chauncey Gilcott 7-12.

The Bon Ton is doing a splendid business, and the programme is deserving of it. Appearing 24-29 were Fressa Eldridge, Coogan, Rand and Tafe, Roberto and Doretto, Campbell and Evans, Kate and May Elinore, William, Bessie and Frank Ventino, Flora Dubois, the Marians, Tom and Mattie Webster, Dolly E. Howe, James Campbell and Annie Robinson, John Clark, Leo Clifford and Fred Ward.

Lottie Gilson appeared at the Palma Club "stag" 22, under an assumed name.

A roof garden is one of the sure things in this city next season. The site has been purchased, and the announcement has been made public.

The Girl I Left Behind Me is a late booking for the Academy of Music.

The Bon Ton Theatre lobby is a pretty sight, during the holidays. It is a mass of smiles and ferns.

James Fagan, one of the popular stage hands of the Academy of Music, had a Christmas tree all to himself 25. It was sent by friends residing at Greenwood Lake. It came in a cigar box.

As is her usual custom, Mrs. Etie Henderson gave a supper to the attaches of the Academy of Music after the performance 24. On Christmas Day all the employees received initialed handkerchiefs and neckties.

It was a good Christmas for Hallen and Hart and the members of their co. Messrs. Hallen and Hart and Manager James Jay Brady received costly umbrellas from the members of the co. Business Manager A. E. Morgan received a diamond locket and a number of small remembrances. Property man George Bernhardt also got several useful articles of wearing apparel.

Arthur Voegtlin, the scenic artist, presented John E. Langabeer, the stage machinist of the Academy of Music, with a large oil painting 24.

George A. Cragg, orchestra leader at the Bon Ton Theatre, is playing a melody, one of his own compositions, and it is being whistled all over town.

The Bon Ton Association will give a ball New Year's night.

WALTER C. SMITH.

INDIANAPOLIS.

At the Grand Opera House the Ward-James comb. opened to good business Dec. 24, presenting the picturesque and powerful play, The Lion's Mouth, and repeated the same matinee with Henry IV. Christmas night to immense business at each performance.

Messrs. Ward and James and Miss Chapman made

distinctive hits in their respective parts. Howard Glee Club 28; Alimony 27-29; Marie Jansen 31-1.

Eddie For opened to a crowded house at English's Opera House 24, followed Christmas matinee and evening by two of the largest houses in the history of this theatre. Gorgeous costumes and scenery, pretty music, funny "gags" and sayings and withal a smoothly interesting performance are features of the piece.

A Flag of Truce, a military melodrama, turned people away Christmas matinee and evening at the Park Theatre. A Bunch of Keys 27-29.

City Sports played at the Empire Theatre, Fanny Everett, Fields and Lewis were especially well received. Galley Slave 31-3.

GUSTAV RECKER.

BUFFALO.

Olga Nethersole was the subject of much discussion during her engagement here Dec. 13-15 at the Academy of Music, but Miss Nethersole convinced her audiences beyond a question that she was a true artist. Her methods are different from those of her contemporaries, and her individuality asserts itself at every moment. Her Camille won approval from the local press. Madame Sans Gêne followed Miss Nethersole for Christmas week at the Academy. Katherine Kidder, who appears in the title role, was handsomely entertained while in Buffalo. Miss Kidder appears to better advantage than when here the early part of the month; the rough places are smoothed over and dashing Sans Gêne replies to the scathing sarcasm of Marie Louise and her companions in an inimitable manner. The dialogue is sparkling, the repartee brilliant, the costume and stage setting superb. Willie Collier 31-3.

Effie Elliser presented Hazel Kirke and Doris at the Star. Manager Powers' death is a sad blow to Buffalo theatregoers. Mr. Powers conducted the Star Theatre in a manner which tended to make friends for the unfortunate playhouse, and was gradually putting the theatre upon a good pecuniary basis. Misfortune seems to follow in the wake of this handsome theatre. R. H. Madigan, Mr. Levi, the owner, and W. H. Powers have died within the year. Constant change in the management does not increase confidence in the profession. It is sincerely hoped that the new year will remove the incubus which seems to overshadow this house. Della Fox 31-3.

At the Lyceum Manager Robinson filled Christmas week with Rice and Barton's Comedians. A Cracker Jack 31-3.

At the New Court Street Manager Robinson presented John F. Field's Drawing Cards. The co. was an excellent one, and contained Rogers Brothers, Jonnie Carroll, and Charley Case. Case has materially improved, and is one of the best monologue men in the business. The White Crook 31-3.

At Shea's Music Hall Christmas week was the greatest in the history of the new house. Fougère is a great favorite. Fred McClelland is stage manager for Shea's.

Buffalo, although a great city, a musical and theatrical stronghold, furnishes patrons of the theatre with the poorest class of music of any city of its size in the country, and with the exception of Shea's and the New Court Street Theatre, an organette or music box would be preferable to the ear-splitting noises that issue from these so-called orchestras. It was pitiable at the dear old Academy of Music last week when Olga Nethersole was playing Camille to hear during the intermissions the hackneyed strains of time-tried melodies, long since dead and buried, resurrected by Joe Kahn, thinking possibly that people have died, and that the present generation have never heard, "Mollie Darling," "Kittie Clyde" and "Nellie Gray." Further than this; the orchestration, in nearly all the music, is arranged for probably twenty pieces, and needs some alteration for smaller orchestras. Whether it is indolence or carelessness, I am unable to state; but to heap Ossa on Pelion, Sousa's new march, "The Directorate," is selected as an accompaniment to the departure of the audience, and from the awful sounds that arose, it was apparent that the endeavor on the part of the orchestra was to drive the people out rather than let them depart in peace.

Duke Murray had a severe fall while in Buffalo with the Sans Gêne co. He attempted to stop one of the trolley cars in the middle of the block, contrary to the rules of the co., and the trolley hurled him onto the pavement with considerable force. With the exception of a few bruises, he is in good form.

Kathryn Kidder entertained her co. Christmas Eve to a fine luncheon and dance upon the Academy stage.

BRET HART.

PROVIDENCE.

The Christmas week attractions were all good and largely patronized.

At the Providence the Robin Hood Opera co. made successes in Robin Hood and The Knickerbockers. The leading roles were sung by Helen Rainiey, Mary Palmer, R. E. Graham, and Philip Tomes, and the chorus was strong and well balanced. At the evening performance of Robin Hood, 26, Robert Pollard, formerly a member of the Falstaff Club of this city, appeared as Will Scarlet and was cordially received by a large number of the Falstaff's members and friends, who occupied seats in the centre of the house. Joseph Haworth in Rosedale and the centre of the house. The Cross Roads of Life was the attraction at Keith's Opera House 24-29 and was well played by a good co., with Edmund Collier as Dick Hawthorne. Rush City 31-3.

Guilty Without Crime was presented at Lothrop's Opera House and attracted large audiences 24-29. The drama was nicely staged and creditably presented by a co. with Maude Weston as Stella and E. L. Duane as Tom Rawson. Pauline Parker in Wild Rose 31-3.

Bobby Manchester's Night Owls attracted large audiences to the Westminster Theatre 24-29 and furnished a pleasing burlesque and specialty entertainment which was very enjoyable. Lilly Clay Colossal Gaiety co. 31-3.

Architects are busy drawing up plans for a new facade for Lothrop's Opera House. Proprietor Trowbridge says work will be commenced in a few days. The front will be extended to three stories and will be finished in white and gold with colored glass effects.

O. F. Lawrence was in town 27 in advance of Pauline Parker's Wild Rose co., also James Rhodes, of Rush City co.

Robert Pollard, of the Robin Hood co., and a Providence boy, together with the male members of the opera co., were tendered a reception at the Falstaff Club rooms at the conclusion of the performance evening of 26. A collation was served and every one had a royal good time.

At the matinee performance of The Maid of the Mine Christmas Day, in Pawtucket, Katherine Robert was presented with a beautiful turquoise ring by two lady patrons. Stage Manager McElroy made the presentation and Miss Robert thanked the donors and wished all "A Merry Christmas."

Lillian Mortimer, of the Katherine Mortimer co., who has been confined to her hotel for several days with an attack of sore throat, joined the co. 28. During her illness her sister, Ella, played her part in the drama in a pleasing manner. William Farnum, leading man of the co., has been ill for the past week, but will join the co. in Boston 31.

Mr. Keith's new series of living pictures will be a special feature here week of 7, and will be produced in connection with Bobby Gaylor's Sport McAllister.

HOWARD C. RIPLEY.

MINNEAPOLIS.

At the Grand Opera House The Charity Hall was given Dec. 20-22 to good-sized and well-pleased audiences. Bernice Wheeler carried off the honors as Ann Creeger. Morgan Gibney, Joseph Francis and Miss Strickland deserve special mention also. Charley's Aunt opened a week's engagement 24 to the capacity of the house, and made a decided hit. The piece is very amusing and Mr. Frohman's admirable co. makes the most of its humorous situations. The title role in the hands of Arthur Larkin was irresistibly funny. Raymond Capp and George H. Trader were happily cast as the Oxford students. Della Stacy and Frances Stevens were charming as Kitty Verduin and Amy Spettigue respectively. Brian Darley made an excellent Sir Spettigue. The Passing Show 31-3.

At the Bijou Opera House A Summer Blizzard was given 23 to two very large houses afternoon and evening. The feature of the production is the excellence of the co. Nellie Rosebud as the "tough girl" was decidedly clever. Lew Randall, Barney Reynolds, Charles Burke and Beatrice Goldie contributed entertaining specialties. Von Yonson 30-3.

Metropolitan Opera House was dark week of 24-29. The Star Specialty co., a new organization of local talent, made its initial appearance at the Lyceum Theatre 19 in a variety programme of considerable merit.

Nettie Bourne, of this city, late a member of the People's stock co., assumed an important role in Fritz in Madhouse 19 on short notice, and acquitted herself admirably.

Charles Barry and Irving Brooks have written a three-

act musical farce-comedy, except A Jolly Josh, which will be given its premiere at an early date. The authors will assume the leading roles.

The usual Christmas presentations were made at the Bijou Opera House 24 by the management and the employees. Mr. Hayes received a handsome French clock and statuette.

Zingair is the title of a drama written by a well-known business man of this city, which will have its first production at the Metropolitan 31. The entire proceeds will be devoted to the several charities of the city.

F. C. CAMPBELL.

KANSAS CITY.

Christmas week was a lively one at our theatres, the weather and attendance being fine and the attractions excellent and varied. Christmas matinee drew crowds.

The Isle of Champagne and Tabasco were presented before big houses at the Coates by the Seabrooke Opera co., which has reached a high standard of excellence. Besides droll Seabrooke and captivating Elvia Croix the co. contains Katherine Linward, a very pleasing singer, Carrie Perkins, Walter Allen and others, who were well received as well as an efficient chorus.

After the performance 24 the co. assembled around a beautiful Christmas tree in Elvia Croix' dressing-room and in a pleasant manner she distributed all the presents that they had all placed there for each other. Many were handsome and elegant. Stuart Robson 31-3.

In Old Kentucky returned to the Grand 23-29 for its third week inside a year, and as before drew big houses. Lizzie Evans, Burt G. Clark, Walter Edwards, Frederick Ross and Charles Webster were in the cast and the pickaninny hand and stirring incidents were all productive of loud applause. Land of the Midnight Sun 30-3.

Managers Hudson and Judah gave each of their married employees a fine turkey for Christmas.

Sandow and the Trocadero Vaudevilles drew the best business of the season at the New Gillis 23-29, and the co. was a strong one. In addition to Sandow, who made a hit, there were the Lucifers, high kickers and jumpers; Ben Dunham, a remarkable bar performer; Marguerite, a pretty contortionist; the Flying Jordans, and other clever people. Ship of State 30-3.

Murray and Mack in Finnerman's Ball drew excellent houses at the Ninth Street Opera House 23-29. Their knockabout work was very good. Gracie Cummings and Lon Delmore and others were also good. The Prodigal Father 30-3.

J. Brandon Tynan, of the Jane co., sprained his ankle 15, but kept bravely at work in spite of the pain, and played through the week.

The Princess Club drew a large house at the Auditorium 20. Harvard comes 29, and Yale 31.

F. B. WILCOX.

BALTIMORE.

Julia Marlowe Taber appeared at Ford's Grand Opera House as Juliet Dec. 24, and strengthened the favorable impression she had already created as Shakespeare's heroine of love. Her performance was well rounded, sympathetic and loving. She is surrounded by a good co., including Robert Taber, Thomas Cole man, Edwin Howard, J. M. Francoeur, Dodson Mitchell, Charles Collins, Rose Eyttinger, and Eugenia Woodward. 1402, 31-3.

At Albaugh's Lyceum Theatre, Richard Mansfield opened a week of repertory in his new comedy, Arms and the Man. A large audience had assembled to greet him, and they enjoyed the keen satire and excellent acting. Beatrice Cameron made quite a success, and the others who contributed to the entertainment were Mrs. McKee Rankin, Katherine Grey, A. G. Andrews, William Harcourt, and W. N. Griffith. Mme. Sans Gêne 31-3.

Miss Lulu Taber made a big success in Old Kentucky at Harris' Academy of Music. This melodrama seems to have the same drawing qualities it possessed last season, and crowded the house. Other attractions in the cast are Paul Gilmore, H. B. Bradley, Louise Ranfield, B. J. Murphy, and E. L. Snader. Robert Gaylor 31-3.

Walter Sanford's production of the stirring melodrama, The Power of Gold, which was given at the Holiday Street, seemed to please well the patrons of that popular house, and drew a large audience. The Still Alford 31-3.

Hyde's Comedians made things lively at the Howard Auditorium. The co. included Helene Mora, the female baritone. South Before the War 31-3.

Sam Devere's Specialty co. was the attraction at Kernan's Monumental Theatre. Weber and Field's Specialty co. 31-3.

The Christmas business was generally good at all of the theatres.

HAROLD RUTLEDGE.

NEW ORLEANS.

Christmas week we had Charles H. Vaie's new Devil's Auction at the Grand Opera House; William Hensworth's The Ensign, presented by Jacob Litt's co. at the Academy of Music; Donnelly and Girard in The Rainmakers at the St. Charles Theatre; and the French Opera troupe in new productions at the French Opera House.

The week of 30-3 we have Robert Downing in repertory at the Academy of Music; Friends at the Grand Opera House, and James J. Corbett at the St. Charles Theatre.

The week of 6-12 the attractions will be Rhéa at the Academy; Marie Wainwright at the Grand, and Katie Emmett at the St. Charles.

Ellen Beach Vaw gave a concert here 26. Ovide Main will appear at a matinee at the Grand Opera House next month.

L. C. QUINTERO.

SAN ANTONIO.

James J. Corbett in Gentleman Jack played to packed houses at the Grand Opera House Dec. 19, 20. Mrs. Potter and Kyrie Bellew in repertoire 21, 22 to good business. Friends opened to a good house 23.

Underlined at the Grand: The Black Crook 26, 28; Gladys Wallis 26, 29; Marie Wainwright 21-1.

Ben Giroux, ahead of Gladys Wallis, and Julian Magnus, looking after the interests of Marie Wainwright, spent Sunday in San Antonio.

Corbett was honored by an informal reception in the San Antonio Club Rooms at the close of his first night's performance.

Mrs. Potter and Mr. Bellew were entertained at Fort Sam Houston to-day (Sunday) by some army friends.

Arthur Aiston, manager of Friends, is very popular in this section.

Mr. Bellew and Mr. Rice witnessed their first badger fight. They fortunately escaped without loss.

J. C. Curran is still at the People's Theatre, giving a repertoire of plays and change of bill each week at popular prices.

WILLARD L. SIMPSON.

OMAHA.

At the Boyd, Dan'l Sully, supported by an evenly balanced co., to light business Dec. 21-23. Stuart Robson opened his Christmas week engagement 24 in the part of Tony Lumpkin in She Stoops to Conquer to a good audience. Mr. Robson has been seen so generally in this part that comment is unnecessary.

The supporting co. with Mrs. Robson at its head, is quite satisfactory. Leap Year and The Henrietta will be given 25, 26, but regret is expressed that so little opportunity is afforded to see Mr. Robson in his new pieces. Leap Year is the only novelty, and it is to be given only at the Christmas matinee, when so many of us are enjoying the festival in other ways.

At the Empire, Freeman's Fun-makers in A Railroad Ticket opened a week's engagement 23 to a large audience. James T. Kelly, Harry Porter, Alice Carle and Hattie Waters set the pace, and the rest of the co. are a good second.

J. R. RINGWALT.

GALVESTON.

Mrs. Potter and Kyrie Bellew opened their Texas tour Dec. 17, 18 at the Theatre in She Stoops to Conquer and Charlotte Corday. Advanced prices ruled. The Black Crook did not draw much business. Several new and clever specialties constitute the only noticeable improvements in the spectacle. James J. Corbett opened 23 to an immense house. The champion's conscientious efforts and earnestness in his new calling commanded consideration, and his exhibitions of skill in pugilism, etc., brought down the house. The musical specialty of Swift and Chase was highly pleasing, and the co. very fair. The engagement is for three nights.

Robert Downing comes to the Tremont 26, 27, and Edwin Milton Royle's Friends 26, 29. The Siege of the Alamo, booked for 28, 29, canceled. Perhaps 'tis better so. Efforts are being made to provide a special entertainment Christmas night during the Corbett performance, by having a local pugilistic celebrity of high aspirations engage in a short bout with "Pompador Jim."

C. N. RHODES.

CHARLESTON.

Alba Heywood Dec. 20 in a double bill, consisting of Herbert Hall Winslow's Down in Injunny and Edgewood Folks, was the sole attraction of the week at the

Academy of Music. Audience small but delighted with Heywood's remarkable display of versatility.

The new year brings promise of improvement in the class of attractions. The following are coming: Washington and Lee University Glee Club 29; Baldwin-Melville 31-3; Richard Mansfield 9; Potter-Bellew 10.

Herbert Hall Winslow, author of Silent Partner, Barrel of Money, Alimony, and other successful plays, was in the city 20 for the purpose of conferring with Alba Heywood about a play that he is now writing for him. The new piece is to be ready for production next Spring, and will be a satire on official life in Washington. Mr. Winslow is also at work upon another play, to be known as The Great Northwest, for production in New York city.

R. M. SOLOMONS.

MILWAUKEE.

The Christmas week attraction at the Davidson was The Crust of Society, with Carrie Turner as Mrs. Eastlake Chapel, in which character she has been seen here before. Miss Turner is supported by a good co. Edgar L. Davenport sustains the role of Oliver St. Aubyn with marked ability. The attendance on Christmas Day though good was not of holiday proportions.

Joseph Murphy New Year's week.

The Span of Life has had a successful week 23-29 at the Bijou and though melodramatic to the most extreme degree was well received by the audiences.

The Spider and Fly at the Academy did a fair week's business 25-29. The fine pictures introduced were attractive and most of the specialties were pleasing.

The Midwinter Circus will cease to exist after Jan. 6. The season has not been a prosperous one.

Gustave C. Weinberg, who is this season the leading comedian in Hopkins' stock co. at Pope's Theatre, St. Louis, spent several days with his parents last week.

I endorse all the good things that have been said about The Christmas Number, and wish THE MIRROR and staff a very prosperous New Year.

E. T. McDONALD.

LETTERS TO THE EDITOR.

OF INTEREST TO "VILLIANS."

WILKESBARRIE, Pa., Dec. 20, 1894.

To the Editor of The Dramatic Mirror:

DEAR SIR,—I wish to ask you a favor is there any young man up around there that was traveling or been on Stage acting as a villain if there is please be so kind enough let him know give him my address to write to me or let me to his name and address. So I can write to him I would be much pleased if you'd send this favor for me if I ever get in New York by next Sept I will call in I remain very respectfully

JOS. JAMES SIRCUSH.

MR. HOWARD'S POINTED QUESTIONS.

To the Editor of The Dramatic Mirror:

SIR,—Among the various things that keep us itinerant Thespians from lapsing into a condition of contented coma, is the eternal and vexed question of newspaper "criticism." (Bless the word! what a hard time it has to be sure, it is almost as carefully misused as "friend" and "lady.")

It is not wholly possible for even the most hermit-like nature to keep out of the path of the festive reviewer who ventilates his ideas in the provincial press. If the notice be a good one, the property boy, who is likely your friend, is reasonably sure to thrust it under your unwilling gaze; if it be adverse, each member of the company arms himself with a copy, and proceeds to enlighten you. And this tends to make you think, however painful and superfluous the operation may be.

It has occurred to me, as a result of these facts, to ask a few questions concerning newspaper reviews.

1. What is their general object? Why are they written at all?

2. If the desired end be the enlightenment of the public as to the merits or demerits of plays or performances, how does it interest the public to know that Mr. Weary Walker was satisfactory as Hamlet, and that his leading woman "done good" as Ophelia? Why not be content with a general expression of the quality of the performance as a whole?

3. If, on the other hand, the reviewer's object be the advancement of the art of acting (which is doubtful) how will he accomplish it by stating that So-and-so was weak in places, not telling where these places were by praising "portions of What's-his-name's work," but leaving him in total darkness as to the location of these portions?

4

CORRESPONDENCE.

ALABAMA.

ANNISTON.—NORRIS STREET (L. M. Burns, manager): The house was dark week of Dec. 17-22. The Burglar is billed for 24; Hi Henry's Minstrels 24; Mabel Paige 1.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (Frank P. O'Brien, manager): Bates Brothers' Humpty Dumpty Dec. 21, 22, with matinee, to small houses. Vanderbilt Glee Club 24; The Burglar 25; Trip to Chintown 26; Pauline Hall Opera co. 29.

TUSCALOOSA.—ACADEMY OF MUSIC (Brady and Miller, managers): The Burglar Dec. 26.

SELMA.—ACADEMY OF MUSIC (B. F. Toler, manager): A Cold Day Dec. 26; Alabama 28.

MONTGOMERY.—MCDONALD'S THEATRE (G. F. McDonald, manager): The Burglar Dec. 27, 28. MONTGOMERY THEATRE (S. E. Hirscher and Brothers, managers): The Fencing Master was presented by the Whitney Opera co. to a large audience 24. The Vanderbilt University, Glee, Banjo, Mandolin and Guitar Club gave a concert to a small audience 25. Bates' Humpty Dumpty underrated.

EUFULA.—MORRIS OPERA HOUSE (P. H. Morris, manager): Dark week of Dec. 24-29.

MOBILE.—THEATRE (J. Tannenbaum, manager): Lillian Lewis played a successful engagement Dec. 19-22, presenting Good-Bye, Sweetheart, Cleopatra, and Article 47. A Trip to Chintown crowded the house, matinee and night, 25.

ARKANSAS.

HOT SPRINGS.—OPERA HOUSE (J. W. Van Vliet, manager): Charles's Aunt Dec. 20; full house. Lady Windermere's Fan 25. Lillian Lewis 31.

FT. SMITH.—GRAND OPERA HOUSE (S. C. Hunt, manager): Gladys Wallis Dec. 17, 18, supported by a good co., in a poor play, A Girl's Way, to light business. Lady Windermere's Fan 22 was admirably presented to a fair house. Barlow Brothers' Minstrels 25, matinee and night; good business at first performance.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (C. E. Cook, manager): Alexander Salvini Dec. 17-20; receipts the largest in the history of the theatre. Thomas Keene 24-26 in repertoire. PEOPLE'S THEATRE (W. L. Wilkins, manager): Charles Thornton and c. closed their engagement to good business week 9-24; Christmas production of a version of Aladdin's Lamp; ORIENTAL THEATRE (Sam. G. Mott, manager): Vaudeville co., headed by Burke Brothers, did a fair business week of 17-22.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): The Boy Phenomenon Dec. 15; S. R. O. Thomas W. Keene in Richard III. 19; packed house. CASINO THEATRE (I. W. Roscoe, manager): Vaudeville 10-15; fair business. ITEM: Lillian Lawrence, of the Keene co., was formerly a resident of this city.

SANTA BARBARA.—OPERA HOUSE (Gaty and Rogers, managers): The New Boy Dec. 13; good house. Blind Tom 17; light business. U and 13.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Thomas Keene opened Dec. 20 to a large house in Hamlet. Othello and Merchant of Venice 21, 22 to good business. Salvini 24-29. BURBANK THEATRE (Fred A. Cooper, manager): Elaborate production of The Black Crook commencing 23. IMPERIAL THEATRE (Gottlieb, Lehman and Ellinghouse, managers): Vaudeville drew good houses 17-22. ITEM: The Grand Opera House is to be again opened soon with a good prospect of remaining so. Gustav Walter, the proprietor of the Orpheum, San Francisco, has secured a lease of the house, and will open his season New Year's eve with a vaudeville co. It will be known as the Orpheum, and will be run in conjunction with the San Francisco house. Mr. Petrich will be local manager for Mr. Walter. Mr. McGarvie treasurer, and Fitzgerald Murphy advertising and press representative.

COLORADO.

LEADVILLE.—WHITSON OPERA HOUSE (J. H. Cragg, manager): House dark Dec. 24-29.

COLORADO SPRINGS.—OPERA HOUSE (S. N. Nye, manager): The Princeton Glee and Banjo Club gave an excellent entertainment Dec. 22. COLISEUM (J. S. Gibson, manager): Dark 24-29.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): W. H. Crane and an excellent supporting co. presented The Pacific Mail Dec. 21. Comstock's Minstrels gave a first-class performance 22. The Two Johns 24; fair performance and patronage. Alvin Joslin 25. Augustin Daly's co. 26 gave their usual finished performance. James B. Mackie 29; Dixon's Vaudeville co. 31. ITEM: A number of friends of Manager Lloyd presented him with an elegant diamond jewelled Elks' badge 24. The presentation took place on the stage after the regular performance, and was followed by a collection.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): A Texas Steer was presented to a large audience Dec. 22. O. H. Barr, of this city, made a decided hit as Brassy Gall. Augustin Daly's co. filled the house Christmas night, when they gave that amusing comedy, 7-30-8. John L. Stoddard will give a series of lectures commencing 8. GRAND OPERA HOUSE (G. B. Bunnell, manager): Coon Hollow drew good houses 20-22. Dan McCarthy in The Pride of Mayo was the Christmas attraction to big business. Life Guard 27-29.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): Hands Across the Sea Dec. 24; fair business. The Engineer canceled 20; Comstock's Minstrels 31.

STANFORD.—GRAND OPERA HOUSE (Brown Brothers, managers): Agnes Herndon 1; Police Patrol 7; The World Against Her 12.

SOUTH NORWALK.—MUSIC HALL (William H. Knapp, manager): Comstock Brothers' Minstrels Dec. 20; fair house.

BRIDGEPORT.—PARK CITY THEATRE (Parsons and Jennings, managers): W. H. Crane's presentation of The Pacific Mail Dec. 19-22 was scenically a success but the play is "nowhere near his altitude. He ought to shelve it for something more suitable. The Party Union's Poor Children's Christmas Tree furnished a bounded delight to its beneficiaries 24. The Colonel Stevenson Military Band preluded the affair by a gratuitous concert. Archie Boyd in The Country Squire pleased everybody 25. Comstock's Minstrels 29; Canary and Lederer's Passing Show 1; Duff Opera co. 3; Stoddard lectures 7 and following Mondays. ITEM: The new dealers here have sent in a second order for the Christmas Number. ITEM: The Auditorium (Belknap and Jennings, managers): Bobby Manchester's Night Owls 20-22. Sarah's dances made a hit. The Diamond Breaker 24-26 proved a winning Christmas attraction. Dan McCarthy 27-29 pleased as usual. The Lost Paradise 31. Charles L. Davis in Alvin Joslin 3.

BRISTOL.—OPERA HOUSE (C. F. Michael, manager): Bristol's (D. M.) Equines Dec. 21, 22; fair business. Slavery Days 24; good house. The Life Guard 26; good performance to a small house.

WATERBURY.—JACQUES OPERA HOUSE: Rhea supported by W. S. Hart and a good co. produced the New Magdalen on Dec. 20; large and fashionable audience. The Two Johns co. 21; fair-sized audience. Christmas afternoon and evening the house was occupied by J. J. Dowling and Myra L. Davis in The Life Guard; large audience. Two Old Cronies 26; small audience. PARLOR OPERA HOUSE: Percy and Hanley, Belle Clifton, Collins and Farley, Ettie Albion, and J. J. Hill were in the bill last week.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): Pride of Mayo to poor business Dec. 20. Two Old Cronies 25; good house. Hands Across the Sea 28; The Engineer 28; Comstock's Minstrels 2.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. W. Williamson, manager): William Barry presented The Rising Generation Dec. 25; big business. Agnes Herndon 28, 29; Mile Rhea 31; Dockstader's Minstrels 1; The Passing Show 2. ACADEMY OF MUSIC (Fred. A. Thomas, manager): A local amateur company gave performances 25; fair business.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Lillian Lewis Dec. 17, 18, with matinee, to good houses. A Trip to Chintown 24; The Fencing Master 25.

BARTOW.—OPERA HOUSE: Sanford Sisters Dec. 14, 15; poor houses. Culhane's Minstrels 19, 20; good houses.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Charles Haynes, mind-reader, Dec. 19; fair and well-pleased audience. Noss Jollities 22; good house.

GEORGIA.

SAVANNAH.—THEATRE (T. F. Johnson, manager): The Burglar co. to fair business Dec. 21.

ATHENS.—OPERA HOUSE (Joseph Bartow, manager): Pawn Ticket 210, with Amy Lee in the leading role, pleased a good sized house Dec. 20. Alva Heywood in Edgewood Folks 29.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen, manager): Amy Lee and Frank Dodge in Pawn Ticket 210 Dec. 24; good business. This is Miss Lee's old home. A Trip to Chintown 9.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): E. C. Everitt, hypnotist, Dec. 16-18; good business. Southern Minstrels 19; fair house. Vanderbilt Glee Club 21; good house.

AMERICUS.—GLOVER'S OPERA HOUSE (Bloom Brown, manager): House dark Dec. 17-22. Carrie Lamont, two performances, 24, 25. Pauline Hall Opera co. 27.

ILLINOIS.

PANA.—HAYWARD'S OPERA HOUSE (Lou Roley, manager): Fitz and Webster Dec. 21; large business. Faust 26; Side Tracked 29.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Apollo Club Dec. 17; good house. Cycling Club Minstrels and Midwinter Circus 18, 19; good houses. Aunt Sally 1; Spider and Fly 3; Ten Nights in a Bar-Room 3; John Drew 9; Tim Murphy 11.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): John Griffith and a good supporting co. in Faust Dec. 17; fair business. Col. Temple, assisted by home talent, presented The Union Spy 18, 19.

MATTOON.—DOLK OPERA HOUSE (Charles Hague, manager): A Breezy Time Dec. 20; big business. Ezra Kendall 22 failed to appear. John Griffith in Faust, Derby Winner, Andrews' Opera co., and Young Mrs. Winthrop are underrated.

MOBILE.—AUDITORIUM OPERA HOUSE (Woodyat and Cumpson, managers): Sherman's World of Wonders Dec. 21, 22; local counter attractions; light business. House dark Dec. 27-29. ITEM: The Mirror is now on sale at William Clendenen's drug store.

GALESBURG.—NEW AUDITORIUM (F. E. Berquist, manager): Weston's Comedians Dec. 17-19; fair business. Across the Potomac 20; good business. Wolford and Sheridan co. 24-26; Faust 27; A Breezy Time 1; Green Goods Man 4; Seabrooke Opera co. 7.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Muliken, manager): The Andrews' Opera co. in Falta to a very good house Dec. 21. The Smugglers 27-29.

CLINTON.—RINNICK OPERA HOUSE (John B. Arthurs, manager): Saxton Sisters Concert co. Dec. 22; poor business.

FREEDPORT.—GERMANIA OPERA HOUSE (H. J. Moogk, manager): Walker Whiteside Dec. 28.

PONTIAC.—FOLKS' OPERA HOUSE (R. Folks, manager): Gus Williams in April Fool Dec. 24; good house.

ROCK ISLAND.—HARPER'S THEATRE (Ezra Kendall in The Substitute Dec. 17; fair house. By Wits Outwitted 25; Across the Potomac 26; My Aunt Sally 29.

JOLIET.—OPERA HOUSE (William H. Hulshizer, manager): Charles's Aunt Dec. 22; large house. Joseph Murphy 25; S. R. O. The Dazzler 28; The Girl I Left Behind Me 2; Reed and Waterman 4; Spider and Fly 3; Rooney co. 7.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, managers): Ezra Kendall in The Substitute Dec. 18; fair house. Joseph Murphy 25. ITEM: The Gloria co. lay off for the holidays in this city.

AURORA.—EVANS' GRAND OPERA HOUSE (D. W. Godard, manager): The Substitute Dec. 20; fair house. Palmer's U. T. C. 25; large house. Black Patti 27; The Dazzler 29.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): Charles's Aunt Dec. 19; good house. Wolford, Sheridan and Holmes 20 to a poor house. William Gray in Aunt Sally 25; top-heavy house.

INDIANA.

TERRE HAUTE.—NAVY'S OPERA HOUSE (Robert L. Hayman, manager): Nat Goodwin and co. delighted a large audience in Mizouza Dec. 18. Lewis Morrison's Faust with Rosabel Morrison as the star, was the Christmas attraction, matinee and evening, to packed houses.

PERU.—EMERICK'S OPERA HOUSE (F. G. Emerick, manager): House dark week of Dec. 17-22.

FORT WAYNE.—MASONIC TEMPLE (Stouder and Smith, managers): Pauline Hall Opera co. gave Dorcas to a fair-sized and well-pleased audience Dec. 17. Spider and Fly co. 21; good business.

EVANSVILLE.—GRAND (King Cobbs, manager): Nat Goodwin in A Gilded Fool Dec. 17; splendid house. Alabama 24; Land of the Midnight Sun 25; Brooklyn Handicap 26; Young Mrs. Winthrop 28. PEOPLE'S (T. J. Groves, manager): Andy Amann in A Clean Sweep drew a large house 23. Paul Dresser in A Green Goods Man 30, 31.

ELWOOD.—OPERA HOUSE (W. F. Van Arsdale, manager): House dark week of Dec. 24. BURKE'S MUSIC HALL (James Burke, manager): Crowded houses with a good performance week of Dec. 24-29.

WASHINGTON.—OPERA HOUSE (Hortall Brothers, managers): A Clean Sweep Dec. 19; good business. Si Perkins 27; Barlow Brothers' Minstrels 2.

MARION.—SWICKERT'S OPERA HOUSE (W. A. Livermore, manager): Powell, magician, Dec. 22; good business. Cleveland's Minstrels pleased a large audience 24. John L. Sullivan 25; Conroy and Fox 29.

FRANKFORT.—COLUMBIA THEATRE (G. V. Fowler, manager): The Colonel pleased a small audience Dec. 20.

HUNTINGTON.—OPERA HOUSE (H. E. Rosebrough, manager): The Colonel Dec. 22; small business. His Nibs the Baron booked for Christmas stranded. Wallick's Bandit King 30.

CRAWFORDVILLE.—MUSIC HALL (Townsend and Thomas, managers): The Burglar Dec. 17; light business. Si Perkins 21; light business. Cleveland's Minstrels 26.

ELKHART.—BUCKLEN OPERA HOUSE (David Carpenter, manager): M. B. Leavitt's Spider and Fly Dec. 22; good business.

NEW CASTLE.—ALCAZAR THEATRE (J. F. Thompson, manager): Chimes of Normandy Dec. 25; large advance sale for both matinee and night. The Burglar 26; The Galley Slave 28; His Nibs the Baron 31.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): The Spider and Fly Dec. 18; fair house. John L. Sullivan 22.

COLUMBIA CITY.—TUTTLE'S OPERA HOUSE (J. E. Fagan, manager): Clemson's Marching Through Georgia with local talent, for the benefit of the Woman's Relief Corps Dec. 4 18-20; full houses.

LOGANSPORT.—DOLAN'S OPERA HOUSE (S. B. Patterson, manager): Pauline Hall and an excellent co. in Dorcas Dec. 19 to good business. Lewis Morrison's Faust pleased a good house 21. The Galley Slave 25; good advance sale for matinee and night. John L. Sullivan co. 27; Cleveland's Minstrels 28; Gas Williams Jan. 1, with matinee. Clay Clement in Frohman's New Dominion 3. ITEM: J. Aldrich Libbey gave the two weeks' notice here that he would quit the co.

DUNKIRK.—TODD'S OPERA HOUSE (Murray Waltman, manager): The Burglar played to the capacity of the house, and delighted the audience Dec. 22. ITEM: James A. Reilly was booked for 27, but contrary to all courtesies, he did not cancel his date, nor answer any of the manager's letters in regard to his engagement.

RICHMOND.—GRAND OPERA HOUSE (Frank McGibney, manager): Black Patti Dec. 21; fair business. Reeves and Palmer 27; Fast Mail 31; The Burglar 2; Francis Labadie 4, 5; Robinson's Opera co. 7-12. PHILLIP'S OPERA HOUSE (J. H. Dobbins, manager): The Graham-Earle Comedy co. opened for a week 24 to large business. J. T. Poole 1.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Peck's Bad Boy was presented to a large house by a very clever co. Dec. 15. Dot Carroll was very acceptable as the "Boy." The singing specialties of Mr. Lynn Wicher made a hit. He also gave a very creditable impersonation of Fatsy Duffy, the policeman. Boyd's Minstrels gave a poor performance to a fair-sized house 22. The features of the show were Daventry the contortionist, and Duray in his ladder work. Aside

from these two very clever performers the co. was poor. Si Perkins 25; An American Hero 1. ITEM: Judging from the advance sale the Si Perkins co. will play to big business. The co. has been lying off here for several days, having their car repaired. George B. Beckley, who has been visiting Manager Cline, has received an offer from the Ringling Brothers, and will probably join them shortly.

SOUTH BEND.—GOOD'S OPERA HOUSE (J. B. Toms, manager): Reeves and Palmer's Vaudeville co. to good business Dec. 26. The Colonel 28. OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Wang 29.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlin, Barbydt and Co., managers): Thomas Q. Seabrooke in The Isle of Champagne Dec. 20; crowded house at advanced prices. Davis' U. T. C. two performances, 22, to good business. Tony Farrell in Garry Owen 25; top-heavy house. Lost in New York 28; Morrison's Faust 1. ITEM: Manager Chamberlin has arranged a return date for Ward and James, and these tragedians were announced to appear in Francesca 29, but owing to the difficulty of making the necessary railroad connections, they were compelled to cancel the engagement.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): The Dazzler Dec. 20; good house; well-pleased audience. Pirates of Penzance 3, under the direction of T. J. Johnson. AUDITORIUM (John Borland, manager): Dark.

CHEROKEE.—GRAND OPERA HOUSE (Sanford and Moore, managers): Wilson Theatre co. Dec. 20-22; good business. John L. Sullivan 10.

KEOKUK.—OPERA HOUSE (D. L. Hughes, manager): The Spoons did a week's good business Dec. 10-16. The serpentine dance of Cecil Spooner was especially fine. Across the Potomac 18; good business. Charles Dickson in A Jolly Good Fellow delighted a good house 20; Garry Owen 22; good business.

MARSHALLTOWN.—ODDON THEATRE (Ike C. Speers, manager): The Dazzler Dec. 19; fair business. Frohman's Charity Ball 28.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): Warner Comedy co. Dec. 17-22; light business. Gloria 31. ITEM: Manager Shaw, of the Hildreth, is in Chicago negotiating for a few good attractions to appear here in January and September.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): House dark Dec. 18-24. Dan's Sully 25; Stuart Robson 27; The Carltons 1. GRAND OPERA HOUSE (William Foster, manager): The Spooner Comedy co. closed their engagement to good business 17-22. Ship of State 25, 26; Huntley Comedy co. 31-3.

OSKAHOUSA.—MASONIC OPERA HOUSE (H. L. Briggs, manager): Davis' U. T. C. Dec. 17; fair business.

SIoux CITY.—PEAVEY GRAND (E. L. Webster, manager): The Dazzler Dec. 17; fair business. Stuart Robson in She Stoops to Conquer 22; large and fashionable audience. Sandow 2; Murray and Mack 7; Country Circus 9; Von Yonson 10; John L. Sullivan 12.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (F. A. Simmons, manager): Seabrooke Opera co. in The Isle of Champagne Dec. 18; packed house. Temptation of Money 25; Dan's Sully 26; Princeton College Glee Club 28; Across the Potomac 31; J. K. Emmett 3. ITEM: The Winter Club entertains Princeton Glee Club at the home of the Misses Hall on the afternoon of their date here. In the evening after the concert a hop will be given for them at the Dows Garden Theatre by local Princeton alumni and their friends.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Dazzler Dec. 21; big house. Gloria 27; Beach and Bowers' Minstrels 31; John L. Sullivan 9. ITEM: John A. Lusch, musician, died here after a short illness 15.

MUSCATINE.—COLUMBIA OPERA HOUSE (W. G. Munroe, manager): U. T. C. Dec. 21; good house; poor performance. Across the Potomac 27.

CRESTON.—OPERA HOUSE (J. H. Patt, manager): House dark Dec. 13-27.

CARROLL.—GERMANIA OPERA HOUSE (U. Albertson, manager): Orient-Occident School Entertainment Dec. 22. DRESE'S OPERA HOUSE (B. Dreese, manager): Knight and Mickell, magicians, 25; fair business. ITEM: Mr. Dreese has changed the name of his house from Music Hall as above.

INDIAN TERRITORY.

MUSCOGEE.—TURNER'S OPERA HOUSE (Fred. E. Turner, manager): Paul Alexander Johnstone made one of his famous drives in the afternoon, and gave an exhibition and lecture at night Dec. 22. Fair business. Exhibition Saturday. ITEM: The house will be dark for two weeks.

KANSAS.

WICHITA.—CRAWFORD'S OPERA HOUSE (George M. Bowen, manager): Maud Phelps and Edwin R. Wheeler in repertoire week ending Dec. 22 to good business.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): L. J. Carter's Fast Mail Dec. 19; fair house.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erlich, manager): A Bunch of Keys drew a fair house Dec. 17. Ada Bohnert as Teddy, and Charles Bower as Snags were very good. Tins's Living Pictures 22. Some specialties introduced as a first part were very poor, and the pictures were a disappointment. Fast Mail 31; Lillian Lewis 3; June 9; The Girl I Left Behind Me 18; Our Country Cousin 22.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (C. E. Davis, manager): Tins's Living Pictures Dec. 19; small business. Charles Dickson in A Jolly Good Fellow 26.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): A Bunch of Keys was presented by a first-class co. to a good house Dec. 18. Gustave Frohman's co. played Lady Windermere's Fan to a small but pleased audience 21. Fast Mail 27. Owing to canceled dates the house will remain dark until 14, when Frohman's Jane will be presented.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager): "Doc" Newman, local manager: A Railroad Ticket Dec. 10; receipts, \$612. Professor Louis Heck, Jr., formerly leader of the orchestra at the Crawford, and the best native Topelican musician we have ever had, is the musical director of the co., and to him is undoubtedly due the introduction of several very pretty and appropriate melodies from comic operas which are now rarely heard. The previous night and the balance of the week were given up to a "Trades Carnival," by local talent for a local charity. ITEM: "Doc" Freeman, manager of A Railroad Ticket, and "Doc" Newman, the manager of the Grand, are the brevet M. D.'s of the profession. It is extremely amusing to hear them discourse on "Farmer-suit-ical" ideas for one-night stands.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (F. J. Hess, manager): Lincoln J. Carter's Fast Mail Dec. 20; good house and satisfactory performance.

WELLINGTON.—AUDITORIUM (Charles J. Humphrey, manager): Alvin Entertainers Dec. 17; Bernice Costello, assisted by local talent, to a small house. WOOD'S OPERA HOUSE (A. M. Black, manager): Dark 17-22; Annie Wyandotte Concert co. 29.

JUNCTION CITY.—OPERA HOUSE (Thomas W. Dorn, manager): Gladys Wallis Dec. 10; good entertainment to fair business.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Saxton's Minstrels Dec. 19; fair business. Nat Goodwin 21, 22 in David Garrick and Gilded Fool to large business; performances excellent. Robert Mantell in The Corsican Brothers and Marble Heart and Christmas matinee, Moulhars, to S. R. O.; performances splendid.

ASHLAND.—THE ASHLAND (B. F. Ellsberry, manager): A Barrel of Money Dec. 25, matinee; fair house and excellent performance.

HENDERSON.—PARK THEATRE (A. D. Rodgers, manager): Hi Henry's Minstrels Dec. 20 pleased a good audience. Alabama to a full house 25. Young Mrs. Winthrop 27; Pawn Ticket 20, 31. Every seat sold for General Gordon's lecture 26. GARY'S OPERA HOUSE (Held and Sneider, managers): Peck's Bad Boy did a good business; 8-10 at matinee and night performances 25. Boyd's Minstrels 29.

BOYDSVILLE.—WASHINGTON OPERA HOUSE (E. L. Kinnema, manager): Ex-Governor Bob Taylor lectured Dec. 21 to a large house. A Barrel of Money 22; small house. ITEM: Ex-Governor "Bob" Taylor and his brother "Al" take the lecture-stand together next season. Subjects, "Yankee Doodle" and "Dixie."

PARIS.—GRAND OPERA HOUSE (Scott and Mitchell managers): Nat Goodwin in Mizouza Dec. 20

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packed house. Robert Mantell in The Corsican Brothers 24; very good business. A Green Goods Man 27; Pawn Ticket 20, 4; Marie Jansen 3; Paul Kanvar 5.

OWENSBORO.—NEW TEMPLE THEATRE (J. J. Sweetney, manager): The Atkinson Comedy co. presented Peck's Bad Boy Dec. 24 to a small audience. Clint G. Ford 28; Pawn Ticket 20, 2; Charles's Aunt 17, 22.

LOUISIANA.

SHREVEPORT.—GRAND OPERA HOUSE (Leon M. Carter, manager): Charles's Aunt gave a fine performance to a large house on Dec. 19. Mrs. Potter and Kyrle Bellew 28; The Fencing Master 29.

MONROE.—OPERA HOUSE: Dark week ending Dec. 22.

MAINE.

PORTLAND.—LOTHROP'S PORTLAND THEATRE (Charles C. Tuckersbury, manager): The Waite Comedy co., who are playing two weeks of repertoire Dec. 24-5, have made a great success. People were turned away 25. CITY HALL (George H. Libby, manager): John L. Stoddard on The Land of the Midnight Sun 23; usual S. R. O. house. The Brownies, by local talent, 26-28, were well received. Grimaldi Malcolm in Humpty Dumpty 1. ITEM: Mr. Stoddard entertained several newspaper men, accompanied by ladies, to a *petit souper* at the Falmouth Hotel after the lecture 24.

BELFAST.—OPERA HOUSE (I. M. Cottrell, manager): Dark Dec. 22.

AT THE THEATRES.

Lyceum.—The Case of Rebellious Susan.

Comedy in three acts by Henry Arthur Jones. Produced Dec. 29.

Sir Richard Kato	Herbert Keiley
Sir Joseph Darby	W. J. Le Moyne
Mr. Jacob	Charles Walcott
James Harabin	Stephen Grattan
Fergusson Pybus	Fritz Williams
Lucien Edensor	Walter S. Hale
Kirby	E. Tarleton
Lady Susan Harabin	Isabel Irving
Elaine Shrimpton	Bessie Tyree
Lady Kirby	Mrs. Charles Walcott
Mrs. Inez Quesnel	Rhoda Cameron

"What's the use of anything—nothing," the catchline of *The New Boy*, would seem to sum up Henry Arthur Jones' matrimonial philosophy. That at least is the only conclusion to be drawn from the selfish actions and cynical sayings of the personages involved in *The Case of Rebellious Susan*. Mr. Jones apparently would have us believe that when a husband is unfaithful the only thing for a sensible wife to do is to grin and bear it.

The plot is not elaborate, being merely a framework for clever dialogue. The success of the piece is attributable to the fact that the dialogue is at all times entertaining and springs naturally from the characters and situations.

Sir Richard Kato, a level-headed old bachelor, officiates as a sort of good fairy in straightening out matrimonial squabbles and incidental difficulties. The story, if it can be termed a story, opens with Lady Susan denouncing her lord and master, James Harabin, who has broken the Eleventh Commandment by allowing his infidelity with another woman to be found out by his better half. Sir Richard endeavors to patch up a reconciliation, and Lady Susan is willing to forgive her husband on condition that he give his word of honor never to be unfaithful again. This he refuses to do on the ground that he should feel like a cad if anything should happen to make him break his word.

Thereupon Lady Susan takes the bit between her teeth, snaps her fingers in his face, and runs away to Cairo. She argues that what is sauce for the gander ought to be sauce for the goose, and, accordingly, indulges in a rather risqué flirtation with the first handsome young man she chances to meet at the public table d'hôte.

After her return to London, Lucien Edensor, the said amorous youth, turns up in London. Presumably to simplify matters, the dramatist makes him a protégé of Sir Richard, who saves Lady Susan from a compromising elopement by packing young Edensor off to New Zealand, very much against his will.

Fifteen months later a Mr. Jacob brings the news to Lady Susan that Edensor has become a benedict, and hands her a box of wedding cake, in which the ring she had given to Edensor is enclosed. After that Sir Richard has little difficulty in bringing about a reconciliation between Lady Susan and Harabin, especially as the latter has finally come to the conclusion that Lady Susan is absolutely necessary to his mundane existence, and consequently he promises on his word of honor to be permanently faithful to his marital vow.

Sir Richard has his hands full. His long practice in the divorce courts enables him to disentangle any kind of matrimonial snarl at short notice. When his ward, Elaine Shrimpton, quarrels with her spouse, Fergus Pybus, a nervous and aesthetic individual with an ambitious yearning to stamp himself upon the age, Sir Richard promptly suggests an adroit compromise. In the last act Sir Richard proposes marriage to Mrs. Inez Quesnel, a worldly wise widow, who intimates that she will accept him after they have come to an understanding, not to exact any unbecoming on either side with regard to their respective love episodes of the past.

The character of Sir Richard Kato is well suited to Herbert Keiley, and he has seldom been seen to equal advantage on the Lyceum stage. Isabel Irving is a piquante, pretty and talented young actress. Her personation of Lady Susan was sprightly and intelligent. She was apparently suffering from undue nervousness on Saturday evening, and her work will no doubt gain in repose and aplomb at subsequent performances.

Stephen Grattan's facial make-up was wondrous to behold. He looked as if he had been touched up by an undertaker. His characterization of James Harabin was almost as odd as his make-up.

W. J. Le Moyne enacted the role of Admiral Sir Joseph Darby with customary unction, and Fritz Williams was capital as Fergusson Pybus. Walter S. Hale made a commendable debut as Lucien Edensor, Bessie Tyree as Elaine Shrimpton, a young woman with "a message for the age," also acquitted herself with decided credit. Rhoda Cameron is occasionally a trifle awkward in point of gesture, but her love scene with Sir Richard in the last act, was very charming.

Mr. and Mrs. Walcott were as efficient and artistic in their respective roles of Mr. Jacob and Lady Darby.

The piece was beautifully staged, and the dresses worn by Miss Irving, Rhoda Cameron and other female members of the cast were simply stunning.

Daly's.—The Taming of the Shrew.

An object lesson to managers who pursue what they characterize as "popular taste," and who speculate upon ephemeralities, was furnished at Daly's Theatre on last Thursday night, when *The Taming of the Shrew* was revived before an audience whose quality cannot be surpassed in any city theatre, and whose number tested the capacity of the house. Mr. Daly's policy of adherence to certain artistic standards was again endorsed.

The revival was an incident in a season that has marked, and will continue to mark, the perfect independence of a manager who depends upon nothing more potent than consistency in management on the best lines, and it proved again the certainty of the better public countenance that endorses stability in theatrical direction.

Among all the experiments that mark the metropolitan theatre, the fact stands out that there are in multitude lovers of the legitimate when the legitimate is put artistically upon view.

This vital Shakespearean comedy—a play that archaic dress and verbalism cannot divest of contemporary interest, because its underlying truths are so human that not even the fantasy that at the moment marks what extremists call "the emancipation of woman" can even momentarily affect them—was given with enough of illusion to make it highly enjoyable even to the person who confessedly despairs of a perfect representation of such a drama.

In all the repertoire that has served to bring Ada Rehan from modest beginning to international honors there is no play, perhaps, that so admirably fits her personality and her moods as this. To the hypercritical there may seem to be in her illustration of the violence of Katherine something of exaggeration; but in the transitional period of the play, where the gentleness of the womanhood of the character are awakened by the enforced consciousness that femininity is no match for masculinity in mere assertiveness, and

WILSON BARRETT.



Wilson Barrett has been steadily gaining in popularity in this country. He made his first great hit in London in *The Silver King*, but has wisely avoided exclusive identification with melodramatic roles. His present repertoire, in addition to *The Silver King*, includes *The Manxman*, *Ben-My-Chree*, *Claudian*, *Virginius*.

where this consciousness is reinforced by admiration for a stronger spirit and followed by an affection that makes nobility out of seeming subordination while it brings an avowal of the equities of sexual association, she is in all things admirable. Her performance after the first tempestuous scenes is rounded with the subtlety, the adroitness, the tact and the ingenuity that are combined in a fine individual fitness and conception and a rare schooling for the particular purposes of the personation.

The Petruchio of George Clarke was high-spirited, strong in its consistent aggressiveness, and discreet in matters which bid for indiscretion. It was perhaps high in its key, and this may have influenced the initial tones of Miss Rehan's performance; but on the whole it was very satisfactory and contributive to the symmetries as they appeared.

Mr. Lewis was delightful as Grumio, and Mr. Leclercq affected the senility and querulousness of the old lover, Gremio, pleasingly. Tyrone Power, who seems to be a very recent addition to Mr. Daly's forces, made an unusually clever Christopher Sly, his performance showing originality and care. Mrs. Gilbert's Curtis was of course fit in its incidental scope, and the other characters were well cast and played.

The music, with a chorus of boy voices, was a feature, and the scenery and fittings were in line with what has come to be expected at Daly's. The waits between the acts were longer than they should have been, however.

On Thursday night, Jan. 10, the play *The Heart of Ruby*, adapted from the German of Franz von Schöndran, by Huntley McCarthy, will be given at this theatre, introducing Cissy Loftus to New York. Mrs. Gilbert, Mr. Carlyle, Mr. Leclercq, and Mr. Dixey will also appear in original parts.

Miss Rehan will be seen before the close of the season, which will terminate early in April, as Nancy Becher in *Nancy and Co.*, and as Cousin Val in *The Railroad of Love*, in both of which Frank Worthing will also appear.

American.—Claudian.

Wills and Herman's play, *Claudian*, was revived by Wilson Barrett at the American Theatre Christmas week bill, and it proved one of the best drawing cards of his engagement.

Mr. Herman furnished the plot and structure of *Claudian*, Mr. Wills contributing the dialogue. Mr. Herman's work is the better for the theme is one that suggests rare opportunity for imaginative, poetic and dramatic treatment. In these respects Mr. Wills' treatment of the subject falls short, for he has succeeded only in producing a romantic melodrama with picturesque and sensational features, and his dialogue is mostly fustian.

The title role afforded Mr. Barrett ample scope for the display of his physical attributes and his skill in pictorial acting. Miss Jeffreys as the heroine was interesting and beautiful.

A very graphic and effective personation was the Tetrarch of Franklin McLeay, a young and ambitious actor of great promise. The brutal tyranny and burning lust of the character were so strikingly contrasted with its cringing, obsequious cowardice in the moment of defeat.

The play was mounted handsomely. This week Mr. Barrett plays *Othello* and *Ben-My-Chree*. Next week he will be seen in *The Silver King* and *The Manxman*.

Palmer's.—A Fatal Card.

A criticism of *The Fatal Card*, announced for production at Palmer's Theatre last evening, will appear in next week's issue of *THE DRAMATIC MIRROR*. The play is in five acts. It was written by Haddon Chambers and B. C. Stephenson, and is the current attraction of the Adelphi Theatre in London.

The first act is in the nature of a prologue. The opening scene is a mining camp at the foot of the Rocky Mountains. George Forrester has been convicted of cheating at cards and is

about to be hanged. Gerald Austen intervenes in his behalf and saves his life. Before parting the two men tear the "fatal" card in two, each retaining a half as a souvenir.

A number of years elapse between the first and second acts. Meanwhile Forrester has assumed the name of Marrable. He is living in England and has grown rich through his connection with a band of swindlers. Gerald is a suitor for the hand of Margaret Marrable, a daughter of Forrester, but the latter does not recognize him.

As the plot progresses it turns out that Forrester's gang are scheming against Gerald's father, a prosperous stock broker, and in the third act Jim Dixon, one of the swindlers, kills the old man in his office. The murderer, being a notorious burglar, is soon tracked by the police. Gerald is one of the first to suspect Forrester's complicity in the murder, and contrives to conceal himself in a room where the confederates are holding a secret meeting. He is discovered, however, and the band decide to kill him in order to save their own necks. Lots are drawn to determine who is to carry out the murderous act, and the marked lot is drawn by Forrester, who devises a most fiendish method of despatching his victim.

Gerald, after being securely bound, is carried to a distant cottage, and placed alongside of an infernal machine, which is regulated to explode at a certain time. Just as Gerald is to be left to his fate, Forrester discovers his identity, and in order to repay the debt of gratitude he owes Gerald for saving his own life in America, determines to release him. As the two men are about to escape, Margaret, unconscious of her danger, appears upon the scene, and, as the only means of preserving his daughter's life, Forrester seizes the bomb and hurls it through the window. The bomb explodes before reaching the ground, and when the smoke has cleared away, Forrester's body is found among the debris of the shattered cottage, while Margaret and Gerald have escaped unharmed.

Tony Pastor's.—Variety.

Notwithstanding the fact of its being Christmas Eve, a large audience greeted the re-appearance of Maggie Cline at Tony Pastor's after an absence of several years.

Although the programme was made up of clever performers still "the Irish Queen" was the star of the evening. Miss Cline was enthusiastically received, and after rendering several songs with much vim, made a neat little speech in response to the numerous encores. Flowers were handed over the footlights in abundance. It was a gala night for Maggie.

The Fortesque Sisters, who made their debut in this country, are likely to "catch on." They are pretty girls, and while they sing fairly well, their dancing is their main feature. The De Forests do a clever dance which they term, *The Knick-Knack*, while Musical Dale's bells seemed to chime more harmoniously than ever before.

Tony Pastor's songs and mannerisms were as funny as usual, and called forth a good deal of applause. Another importation to make their first appearance were Mr. and Mrs. Marsh, Welsh duettists, who were cordially greeted. Achew, Kitty Nolan in songs and ballads, the Three Albions, J. C. Harrington and The Only Traveller helped to fill out an interesting and entertaining bill.

The current bill, in addition to Maggie Cline and her associates, also presents Fougère, the Rays, Haines and Pettingill, Pat J. Rickes, the Voldares, and other clever people.

Keith's Union Square.—Vaudeville.

This popular place of amusement was crowded to the doors last Monday night. The large audience present thoroughly enjoyed the excellent programme provided.

The principal feature in the bill, was the Finneys, the world-renowned exponents of the nautical art, who repeated their marvellous feats, with which metropolitan theatregoers are now

familiar. They were followed by Dunth and Budd, two really funny grotesque comedians.

Lester and Williams in parody songs; Gilmore and Leonard, Irish comedians; Jessie Millar, a young and clever cornetist; Harding and Ah Sid in their sketch, *Fun in a Chinese Laundry*; Collins Brothers, vocalists and instrumentalists; Thorn and Carleton; the Dunbars, aerial gymnasts; Oakland and Thompson, duettists; Carmanelli and Lucile in a musical farce; Belle Sisters, vocalists and dances; Ladell and Alvarez, acrobatic comedy sketch artists; and other clever and capable artists completed a first-class programme.

The programme this week includes John W. Ransome in his new songs; Granican and May, the Viennese wire walkers; Filson and Errol in a new comedietta; the Braatz Brothers; Gilmore, Leonard and Fannie Lewis in a new after-piece; Albertus and Bertram, club swingers; John and Nellie Healy in their *Romeo and Juliet* travesty; Marie Griffith, danseuse; Charles Diamond, song and dance harp performer; Mecken and Mack; Mlle. Thes; De Veaux and Taylor; Professor George A. Gies, and many others.

Bijou.—A Country Sport.

Peter F. Dailey opened the second week of his engagement in *A Country Sport* at the Bijou last evening. Mr. Dailey is as comical as ever in the role of Harry Hardy, and kept the humorous hall rolling throughout the evening. He was ably assisted in the farcical and vocal specialties by an exceedingly clever company, including May Irwin, Andrew Mack, John G. Sparks, F. J. Calahan, and others.

The songs, which were all originally sung by this company, comprise "The Man That Stole Me Luncheon," "Lindy, Does You Love Me," and "Mamie, Come Kiss Your Honey Boy."

Mr. Mack, who possesses an exceptionally sweet tenor voice, introduces three of his own compositions, "Kitty," "Nancy," and "My Pearl is a Bowery Girl." To hear Mr. Mack sing "My Molly O," is alone worth the price of a seat in the front row.

Jacobs'—Duffy's Blunders.

Barney Ferguson in *Duffy's Blunders*, a farce not before seen here, was given on Monday evening of last week at Jacobs' Theatre.

The comedy, which has merely a semblance of a plot, deals with the mistakes of a blundering Irishman, Bernard Duffy. The first act is laid in Duffy's Alley; the second shows a New York roof garden, which allows of the liberal introduction of specialties; and the last takes place in a flat belonging to one of the characters.

Barney Ferguson proved amusing in his own way and was adequately supported by Ben F. Grinnell, Sam J. Ryan, Charles Eastwood, Marguerite Ferguson, Belle Stewart and the Nichols Sisters. Some of the specialties introduced were decidedly clever.

John Kernell in *McFadden's Elopement* is the New Year's week attraction at this house.

Grand Opera House.—My Partner.

Louis Aldrich opened at the Grand Opera House last Monday evening with Bartley Campbell's stirring drama, *My Partner*.

This piece seems destined to enjoy perennial popularity. The scenes go as well to-day as they did ten years ago, and the great situation in the second act still holds the audience spell-bound.

Louis Aldrich is seen at his best in this play, the rough good nature and deep pathos in the character of the senior partner suiting him admirably.

The supporting company is adequate in every way, and the manner in which the piece is staged leaves nothing to be desired.

At Other Houses.

The new bill at Koster and Bial's last week was well received, and its main features will be continued this week. Amelia Glover made her first appearance at this house and was greeted with unusual demonstrations of favor. Paul Cinquevalli, the amusing juggler, performed uniquely. He weaves a thread of humor in his work, and is strikingly original. Ivan Tschernoff's trained dogs are very popular, and the living pictures seem to have newly won favor.

Among the new features for the current week are Les Diez's Quartette, Blanche De Berzenyi, Hungarian dancer, and Les Mayos, skaters.

Rob Roy continues its prosperous run at the Herald Square.

Denman Thompson may be seen in *The Old Homestead* at the Star this week.

The Cotton King is the reigning attraction at the Academy of Music.

Too Much Johnson proceeds triumphantly at the Standard.

Souvenirs were distributed at the Garden Theatre last evening on the occasion of the hundredth performance of *Little Christopher*.

There are but two weeks left in which to see the Bostonians in *Prince Ananias* at the Broadway.

The Liliputians in *Humpty Dumpty Up to Date* are at the Harlem Opera House this week.

Irish Inspiration is the current play at the Grand Opera House.

Fanny Davenport in Sardou's *Gismonda* is drawing large houses at the Fifth Avenue.

Notoriety is enjoying its full share of box-office patronage at Harrigan's.

The Brownies provide a capital and novel entertainment at the Fourteenth Street Theatre.

Down in Dixie is up in Harlem at the Columbus Theatre.

The Masqueraders is playing to crowded houses at the Empire.

Chauncey Olcott in *The Irish Artist* is at the People's.

The Prodigal Daughter is the change of bill at Niblo's.

BROOKLYN THEATRES.

De Wolf Hopper and his company appear this week in Dr. Syntax at the Columbia. Next week, *Off the Earth* will be seen at this house.

William H. Crane and his admirable company will please Park audiences this week in *The Pacific Mail*. There is a big week's business in view. Next week, *William Collier*.

Blue Jeans at the Grand Opera House, Youth at the Star, *The Hustler* at the Bijou, Carroll Johnson at Hyde and Behman's, *My Aunt Bridget* at the Gaiety, and *The Police Patrol* at the Empire are the attractions for the week.

De Wolf Hopper has nothing but the pleasantest memories of his Christmas Day experience. He played Santa Claus before two audiences aggregating 6,000, and received applause that will linger long in his memory for his work.

Roland Reed appears at the Amphion this week as General Josiah Limber in *The Politician*.

THE GRUMBLER.

ACTING upon the impulse of curiosity that sometimes moves me, I have from time to time arrested upon the streets the exasperated pamphlets folded with the propaganda of the Howard Publishing Company of Detroit, relative to the alleged discoveries of one Dr. Orville Owen, of that city.

The Mirror has briefly but suggestively noted the peculiar idiosyncrasy of this pretended decipherer of a new system of literature from the Shakespeare plays and the other works of the Elizabethan era. In a nutshell, it is a new phase of the Baconian idea; or, rather, of the idea that Francis Bacon wrote the Shakespeare plays.

This Dr. Owen, however, goes farther than any strangely-brained individual who has yet sought to prove that Francis Bacon was Shakespeare in disguise—a contention much less possible of demonstration than would be the horticultural attempt to make cherries grow on a bush of brambles—for he not only claims to have discovered a cipher that proves that Bacon wrote the plays, but also pretends that Bacon wrote the best parts of the works of other literary worthies of the era, and sets forth a play which he has evolved by means of his cipher, telling the world that Bacon was the son of Queen Elizabeth by a secret marriage with the Earl of Leicester.

More grotesque, if anything, than the assumptions of Dr. Owen, is the fact that there are persons who in other things have shown perfect sanity yet who profess to "believe" that he is on the right track. And yet these persons would not expect to pick grapes from thorns or figs from thistles.

If there is anything in the history of the Elizabethan era that is well known and incontrovertible, these facts are understood: That Bacon's birth, parentage and childhood, as well as the work of his manhood, stand out distinctly; that he was the youngest son of Sir Nicholas Bacon, the first Lord Keeper of the Seals invested with the dignity and power of a Lord Chancellor; that Bacon's unmistakable mother, Ann Cooke, was a woman of great intelligence and of remarkable erudition in an age when learned women preserved their identities; and that her care of Francis, her son, who was a weakly child, and her own efforts in his education disprove any rattle-brained theory, however supported by mere words wrested from their contexts in Shakespeare and other works, that he was Queen Elizabeth's son.

It is astonishing what credence mere pretense and a clumsy assemblage of phrases will inspire in persons otherwise thought to be well-balanced.

I have some admiration for a crank, because the average crank is more or less a prophet of reform of some sort. I have pity for a fool, because he is not to blame for his idiosyncrasy. But I have more contempt for the dupes of a charlatan than I have for the charlatan himself.

This Dr. Owens claims to have discovered a cipher in the works mentioned which gives a new history of the time whose history is clearly illustrated by the events of time and the lives of the persons who moved in it. He claims to have found a cipher that a type-writer can read off at the maximum speed from Shakespeare and the works of Shakespeare's contemporaries showing things absurdly impossible. He has by means of this cipher put forth a play, alleged to have been written secretly in the texts of Shakespeare and others, called The Historical Tragedy of Mary Queen of Scots, and his publishers announce it as "by the author of Hamlet, Richard III., Othello, As you Like it, Etc.," And strangest of all, persons who pretend to be critics of Shakespearean verse say it is very like!

A little of the formless not developed by the cipher will illustrate the whole of it. Bacon, according to the cipher, has been chided by "his mother," Queen Elizabeth, for his literary bent—certainly a new idea of Elizabeth—and promises to write no more plays. He describes what follows:

"I looked upon
My griefs as banished and ended, so
As a personal favor to my mother I brought
My cause of sorrow (the first copy of Hamlet)
To the palace. When I brought to her
The best of my matter, she, ere my hand
Had settled down, in Passion did tear it
From my bosom, and without even reading it
Tore it in twain, and, sans remorse, put it
Into the fire."

And this sort of stuff is set forth, page after page, devoid of meaning, with neither plot nor character, to prove that Bacon wrote Shakespeare, from whose works its words are taken by Dr. Owen's "system," and is declared to be Shakespearean verse!

There is a trite and homely saying that "the fools are not all dead yet." To which I will add: It is useless to wait for the fools to die. They live forever.

A BUSY LIBRETTIST.

Not many librettists, nowadays, have three of their operettas on tour simultaneously. Such is the case, however, with R. A. Barnett. His 1492 is in course of production by two organizations. Thomas Q. Seabrooke is appearing in Tabasco, and Prince Pro Tem, which was played more than 150 times at the Boston Museum, began a long tour last night at Lynn, Mass. Mr. Barnett said to a Mirror reporter:

"I have received from R. M. Field, who owned Prince Pro Tem, the rights to that operetta, and have leased them to Charles L. Robbins, under whose direction the Prince Pro Tem Opera company is playing. Mr. Robbins has engaged what I consider to be an excellent company."

"A manager of a leading Broadway theatre in New York is desirous to stage Prince Pro Tem here shortly for a run, expecting, I suppose, that the opera will prove as successful as 1492. I am also negotiating for the production of some of my comic operas and burlesques in London, and it is likely that my agent, Frederic Edward McKay, will settle definitely for their production in that city when he goes to Europe next Summer."

AUSTRALIAN AND AMERICAN COMPANIES.

George Darrell writes to THE MIRROR from Melbourne, under date of Nov. 21, that he has leased the Opera House in that city. Mr. Darrell says that American stars or combinations with good, attractive plays and up-to-date printing can do well in Australia. "A first-class Irish singing comedian and soubrette would coin money," he adds, by way of a hint.

A SHORT SEASON.

The tour of Harry Braham in Moses and Son was not a success, and the company closed in Carbondale, Pa., after a season of one night. The members of the company received a full week's salary and returned to New York.

THE CHRISTMAS MIRROR.

Another Instalment of Tributes to Our Great Holiday Number.

Philadelphia Times.

The Christmas number of THE DRAMATIC MIRROR, of New York, has been issued, and in extent and variety of contents it even takes the palm from its very praiseworthy predecessors. It is filled with original articles by leading lights of the stage and literature, and altogether, between its hundreds of pictures, portraits, and other features, it not only is of high present interest, but of permanent value.

Springfield, Mass., Republican.

THE DRAMATIC MIRROR publishes a handsome Christmas number of ninety pages, full of fine half-tone pictures and reading matter, interesting alike to actors and theatre patrons.

Baltimore American.

The Christmas number of THE DRAMATIC MIRROR is a very handsome number, its list of contents containing both variety and interest. It is profusely illustrated, one interesting feature being the portraits of prominent stock companies, grouped about their respective managers. The literary matter embraces stories, essays, poems, and sketches by authors well known in the drama and literature.

Philadelphia Inquirer.

A pleasing reminder of the approach of Christmas is the holiday number of THE DRAMATIC MIRROR just issued. The issue is more attractive and artistic, both from a typographical and literary point, than in any previous year, and consists of over eighty pages of stories, reviews, reminiscences from the best known and best equipped theatrical writers, together with many excellent portraits of prominent actors and actresses.

Milwaukee News.

The Christmas number of THE DRAMATIC MIRROR is a delightful realization of the ideal pictorial magazine. As the drama is intended to lead, instruct and amuse the public mind, so this, the leading dramatic paper does all this and more. It is extra large, covering ninety pages, full of bright and chatty stories and pictures of some of our well-known stars. Gail Forrest has her full-size picture on the title-page, looking as sweet as usual; then there are pictures in groups of the Augustin Daly company, Daniel and Charles Frohman's, A. M. Palmer's, Whitney Opera company, and forty favorites, including such men as Joe Jefferson, Nat Goodwin, Robert Mantell, Richard Mansfield, Digby Bell, Francis Wilson, Sol Smith Russell, Kyrie Bellew, and others. All through the book are scattered individual photos, of some of our most beautiful and popular actresses. It is a treasure to have such a large and complete collection of the prominent members of the profession.

Duluth News-Tribune.

The Christmas number of THE DRAMATIC MIRROR was issued last week and it is a marvel of interesting matter and fine illustrations. It is doubtful if a handsomer paper, devoted to the people of stageland, their ideas and deeds has ever been issued.

Topeka Capital.

One of the most beautiful holiday magazines is the Christmas number of our valuable weekly exchange, THE DRAMATIC MIRROR, edited by Harrison Grey Fiske. THE DRAMATIC MIRROR is an indispensable member of the exchange family to all lovers of the drama and is always up to date and full of interest. In the richly illustrated Christmas number Editor Fiske has surpassed himself and sent out a magazine that compares favorably with the highest class of modern periodicals.

St. Louis Star-Sayings.

An unique feature of the CHRISTMAS MIRROR is its publication of portraits of the members of stock companies grouped around their respective managers. The organizations of Charles Frohman, Daniel Frohman, A. M. Palmer and Augustin Daly stand for the legitimate drama, and Fred C. Whitney's stock company, now singing Rob Roy, is selected as the representative of comic opera.

Brooklyn Times.

The publication is very handsome from a typographical standpoint, and is profusely illustrated with excellent portraits of prominent theatrical personages. There are nearly a hundred pages of entertaining matter, contributed by the people of the theatre. While the actors make a very good showing, the playwrights-critics and press agents rather carry off the honors, which is only natural, everything considered. There are so many prominent contributors to the number that a full list cannot be given here, but some of the best known are William Gillette, who writes on the American humor in France; Glen MacDonough, George Parsons Lathrop, Reginald De Koven, John Philip Sousa, J. Cheever Goodwin, Clay Greene, Joseph Howard, Jr., Minnie Maddern Fiske, Bronson Howard, James T. Powers, who contributes quite a remarkable poem; De Wolf Hopper, who describes the children's Christmas tree festival at the Columbia Theatre last year; Nelson Wheatcroft and Marguerite Merington. The design of the cover is singularly artistic and well executed, and the number will be found to be of interest to the general public, which always enjoys an occasional peep behind the scenes.

Buffalo Courier.

THE CHRISTMAS MIRROR continues to go itself one better, the current issue surpassing any of former years. There are pictures in it of almost every notable player of the generation. Especially interesting are the group pictures of the principal stock companies in New York, and the reproductions of old portraits of Patti, Fichter, Laura Keane, and John McCullough. Of the literary contents, the best contributions are those of William Gillette on "American Humor in France," Joseph Howard, Jr., on "A Scrap Book Leaf," W. S. Hale on "Garrick's Villa on the Thames," Arthur Hornblow on "The Leading Contemporary Dramatists," Stephen Fiske on "Royalty at the Theatre," and Joseph I. C. Clarke on "Some First Nights." There are, besides, a great number of shorter sketches, essays, and bits of verse by players and playwrights. It is a good Christmas number of the best dramatic periodical.

Rochester Post-Express.

The Christmas issue of THE DRAMATIC MIRROR is a wonderful production, in which the highest skill of the artist, the engraver and the printer have been combined to develop the purpose and the unlimited enterprise of the publisher, Harrison Grey Fiske. It was a master hand that designed this work. Eighty-six pages of matter of great interest to the profession and to the thousands of theatregoers in every city in the land are enclosed in a cover of handsome and appropriate design. The edition is profusely illustrated, and all the pictures are excellent. The full page illustrations include scenes at the Lamb's Club, Mlle. Rhea as Bonaparte, the stock companies of Daniel Frohman, Charles Frohman and A. M. Palmer, the Whitney Opera company, Mabel Amber, Mlle. Catherine Bartho, and forty favorite actors. There are pictures of Charles Fichter, John McCullough, Patti at eight, Victorien Sardou, Arthur W. Pinero, Bronson Howard, Anna Robinson, Richard Golden, Louise Boudet, James O'Neill, Mary Hampton, Jessie Bartlett Davis, and many others. There are articles by famous actors and playwrights

and there are special features too numerous to mention. The CHRISTMAS MIRROR is not excelled in point of artistic and literary excellence by any of the holiday annuals. It is a credit to its editor and publisher and to the profession of which it is easily the leading journal.

Lowell, Mass., Courier.

The dramatic profession is fortunate in having in THE DRAMATIC MIRROR a representative journal worthy of the highest praise. No other class or profession is more intelligently served, or more devotedly, by its best organ. THE MIRROR stands loyally for what is highest and most commendable in the way of amusements, and its influence is always directed to the elevation of all connected with the drama. In its new dress its typographical appearance, always attractive, is now more so than ever, and the excellent character of its contents gains by the fine shape in which they are presented to the reader. The Christmas number of THE MIRROR this year is a marvel. From cover to cover it is filled with stories, essays, and poems from well known persons connected with the stage, and superbly illustrated. The publication should be in the hands of all who desire the cleanest and ablest special number ever issued by a dramatic journal. The Christmas number, no less than THE MIRROR itself, reflects great credit upon Mr. Harrison Grey Fiske, the editor and publisher.

Pittsburg Dispatch.

The CHRISTMAS MIRROR, a gem in printers' ink, and a delight in every artistic particular, is before us. There is nothing to equal it in its way. Certainly no other CHRISTMAS MIRROR—and many notably fine ones have been published before—comes up to this last one. We extend compliments to the publisher.

Atlanta Journal.

The Christmas DRAMATIC MIRROR was a beautiful issue. In the quantity of matter and its character, as well as in general make-up, it was the consummation of the class publication.

Galveston, Tex., Opera Glass.

Among the many exquisite Christmas publications issued, none will compare with the Christmas number of THE NEW YORK DRAMATIC MIRROR for 1894. It contains, exclusive of the covers, eighty-eight pages, is handsomely illustrated, and is replete with choice reading. Like its predecessors it is a most charming edition, and the Opera Glass congratulates Editor Harrison Grey Fiske upon his success in issuing such a lovely edition.

Bridgeport, Conn., Post.

THE DRAMATIC MIRROR, of which Harrison Grey Fiske is the editor, has put out a lovely holiday number. It contains racy anecdotes and sketches of noted members of the profession, and is most artistically and eloquently illustrated. Among the pictures of stage folk is found the portrait of Stella Perkins Madison, the Bridgeport young woman who recently appeared here in the chorus of Princess Bonnie.

The Publisher, Bookseller and Stationer.

The Christmas number of THE MIRROR is a perfect gem as regards illustrations, press work and the literary feast it offers to its readers. This number is overflowing with hundreds of portraits of actors, authors and managers. The editor has been fortunate in securing a remarkable body of contributors, among whom American dramatists occupy a conspicuous place. Among the very many excellent sketches is one entitled "Brain Pictures," by Minnie Maddern Fiske. This is one of the most original sketches in the number—it bears the stamp of real artistic imagination. Minnie Maddern Fiske is an exceedingly clever writer and an admirable artist.

Dramatic Times.

The Christmas number of THE DRAMATIC MIRROR made its appearance last Thursday. All the promises of Editor Fiske have been faithfully carried out. It shows a remarkable collection of portraits, sketches and stories, all of which prove attractive reading. The whole number serves to pass away an evening with much enjoyment. The typographical work has never been excelled.

Galveston Daily News.

The Christmas number of THE DRAMATIC MIRROR is a scenic production. All the art of the modern printer of periodicals has been called in with the result that the number far surpasses anything ever sent out before from the office of THE MIRROR. The cover is handsomely lithographed in colors and pictures a couple of characters from comic opera who are holding a disk mirror in which are reflected numerous character masks. To Gail Forrest is given the honor of appearing on the inside title-page; other full page illustrations are Augustin Daly's company, "A Gambol at the Lamb's Club," Rhea as Bonaparte, Daniel Frohman's Lyceum Theatre company, Charles Frohman's Empire Theatre company, "A Christmas Box," A. M. Palmer's stock company, the principal members of the Whitney Opera company, Mlle. Catherine Bartho, and forty favorite actors. Besides these illustrations there are photography pictures of leading stars of the tragedy comedy and operatic stage, as well as some humorous pictures and illustrations of the stories, articles and poems.

The number is full of matter of pleasing interest to the profession. The long articles are "American Humor in France," by William Gillette; "The Lamb," by Grant Stewart; "A Scrap Book Leaf," by Joseph Howard, Jr., in which are reproductions of famous actors and statesmen of thirty years ago; "The Leading Contemporary Dramatists," by Arthur Hornblow; "Royalty at the Theatre," by Stephen Fiske; "Christmas Magic in Mandalay," by Harry Kellar; "The Right to Hiss," by Colonel T. Allison Brown; "Some First Nights," by Joseph I. C. Clarke; "A Christmas Carnival," by De Wolf Hopper; "A Christmas Chat With Dr. Holmes," by Erral Dunbar.

The stories, which, too, have application to the profession, but are interesting to everybody, are by such clever writers as Collins Sturtevant, Howard Paul, Seymour S. Tishals, Edmund Russell, John Ernest McCann, Wilfrid North, Ethelyn Friend, and J. A. Waldron.

The number contains several illustrated poems, among which are "Evening on Broadway," by Arthur Gissom, illustrated by Jopling; "To Shepherd Clay M. Greene," by Glen MacDonough; "Among the Pines," by Redfield Clarke, illustrated by G. B. Drake; "At the Asterisk," by Edward E. Kidder, with illustrations by W. H. Funk; "Contemplation," by Wallace Bruce; "The One-Part Actor," by James T. Powers; "I Met Young Pleasure," by Frank Butler; "A Christmas Song," by Kate Masterson.

There is a clever little comedy, "Poor Goldsmith," by Rollin Cutter. But these mentions do not tell by half all that the number a volume of eighty-eight pages contains. Every page contains items of news, short poems, squibs, pictures of men and women prominent in dramatics, illustrations by Reg Morgan, Upjohn, Funk, W. P. C.—the best of each. It is really a galaxy of brilliance put between two beautiful covers.

The last four pages preceding the advertisements are devoted to descriptions of "our pictures," in which all the actors and actresses, owners, managers and illustrators who appear in the book come in each for his share of the praise. The enthusiastic theatregoer who has not the advantage of being where these stars live but wishes to keep posted will find the number an encyclopedia of dramatic information. It is worth keep-

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ing until Mr. Fiske sees fit to issue another that will be up to date at that future time.

Jacksonville, Mich., Saturday Evening Star.

THE MIRROR's superb Christmas number eclipses any previous effort ever made by that enterprising publisher, Harrison Grey Fiske, and will be preserved as a souvenir by thousands. The best talent in the land has contributed to its excellence, and after a half-day's enjoyment of it one lays it down with the satisfying thought that nothing has been omitted.

"You certainly are entitled to receive congratulations. It is worthy of THE MIRROR, which is certainly invaluable to those who wish to follow in detail the happenings of the mimic world and which is of great service to me in getting out a theatrical column for the Blade."—JOSEPH R. W. COOPER, dramatic editor Toledo Blade.

"A work of art. Speaks volumes for your enterprise. Each copy is an affidavit of the appreciation of THE MIRROR's advertisers and patrons."—FRANK B. COLE, Tacoma, Wash.

"It's a 'peach'—the finest holiday number on our news-stands, bar none, and the greatest you have ever gotten out. And that is saying a good deal."—CHARLES LANIER, Detroit.

Bravo Xmas MIRROR!—CORA URBURHART POTTER.

"A beautiful and valuable edition."—HERBERT E. SHARS, Tornado company.

"This year's number is by far the best you have ever published. I had some difficulty to obtain a copy, as the dealer in the town I was in when it appeared sold out his supply in quick order and had to get extra copies."—H. QUINCE BROOKS.

"It is more than beautiful from every point of view."—ALBERT HARRY.

"Allow me to congratulate you on the magnificence showing made by the Christmas number."—J. T. CONNOR.

"We wish to compliment you upon your beautiful Christmas number. It surpasses any we have yet seen."—ALLEN AND ATCHISON, Managers Grand Opera House, Salem, Ohio.

"The CHRISTMAS MIRROR is indeed a work of art and a credit to all concerned."—CHARLES E. SNYDER, Treasurer Grand Opera House, Salem, Ohio.

"I have never missed a copy of the CHRISTMAS MIRROR. This season's surpasses any previous issue."—JAMES E. BURBAUGH, Head Usher, Grand, Salem, Ohio.

"It is worthy of THE MIRROR, which is certainly invaluable to those who wish to follow in detail the happenings of the mimic world, and which is of great service to me in getting out a theatrical column for the Blade."—JOSEPH R. W. COOPER, dramatic editor Toledo Blade.

"It is a superb production."—GEORGE PARSONS LATHROP.

"It is a 'corker.' Mrs. Sanford is having her copy bound, as she says she will never tire of perusing its beautiful pages."—JACK SANFORD.

"It does you great credit, and it ought to outsell all former publications."—WILLIAM NORTH.

"I cannot find words to express my admiration for it. It is a beautiful number, and ranks among the first, if not the first, of all the Christmas publications that I have seen."—EDWARD P. SMITH.

"It is considered a brilliant success by all your friends in St. Louis."—ARTHUR DUNN and MAX MILLER.

"It is simply immense! I shall read every line of it and file it away for the benefit of future generations. Success to THE MIRROR—long may it live!"—CHARLES TAMMES, manager Opera House, Las Vegas, N. M.

THEATRICAL MECHANICS.

Atlanta Lodge enjoyed a benefit at DeGive's Opera House on Dec. 20.

John Suarez was arrested in Chicago recently, charged with having been concerned in an embezzlement of \$250 from the St. Louis Theatrical Mechanics' Association, of which he was secretary.

Philadelphia Lodge No. 3, of the Theatrical Mechanics' Association, held a meeting and election on Sunday, Dec. 23. The following officers were elected for 1895: Charles A. Hamm, president; Charles Grouen, vice-president; Charles J. Levering, Jr., recording secretary; Alex. Christie, financial secretary; J. Fred, Bellois, Jr., treasurer; W. S. Charlton, M. D., physician; John J. Hickey, trustee for three years; Charles J. Levering, Jr., delegate to the Grand Lodge convention, with J. Fred, Bellois, Jr., as alternate. The convention will be held in St. Louis in July. At the next meeting of the Philadelphia Lodge, on Jan. 27, the officers elected will be installed, after which the annual social and banquet will take place. Visiting T. M. A.'s and members of the profession and the press will be cordially welcomed. The visiting brothers at the meeting on Dec. 23 were James M. Conson, of Charles's Aunt company, who is a member of Louisville Lodge, No. 4, and John R. Carney, of Louisville Lodge, No. 21.

THE AMATEURS.

The Crescent Club, amateurs, of St. Joseph, Mo., gave a Christmas minstrel performance at the Tootle Theatre.

Eight members of the Students' Dramatic Club gave the first of their annual series of plays on Friday evening at the Berkeley Lyceum. The audience was composed mostly of the members of the club and their friends. The play was a farcical comedy in three acts by J. J. Dille, entitled A Glimpse of Paradise. The story is that of a poet, who, in protecting a young woman from the attention of an aggressive French lover, is compelled to fight a duel, and is led into various situations which are more or less disastrous to his peace of mind. Those whose work was most promising were George T. Smith as the poet, Robert Deshon as the French lover, and Mrs. A. F. Hovey as Laura Bellamy.

The Amaranth presented As You Like It at the Academy of Music, Brooklyn, on Dec. 19, under the direction of Alfred Young, who appeared as Orlando to the Rosalind of Marie Lamb Macfarlane. The performance as a whole was decidedly creditable.

CORRESPONDENCE.

(CONTINUED FROM PAGE 5.)

C. Davis, manager: The Broadway Swells Burlesque co. 24-25, fair business. Fay Foster Burlesque co. (next return date).—R. H. S. Theatre (John P. Wild, manager): Hilda Thomas, Hill Sisters, Mile Raita, Frank Barry, Jennings and O'Brien, Lenton Brothers, Lizzie Johnson, and others, made up a strong co. Christmas week. —Gaiety and Bijou (George F. Dunbar, manager): A co. headed by Bonnie Thornton, Howard and Williams, and Kitty Wells pleased the patrons of this house last week.

HAVERHILL.—ACADEMY OF MUSIC (James F. West, manager): Derby Mascot Dec. 16, good house. The Gay net 25, two performances, to good houses. George Wilson, heads the co. and is well supported. —ITEM: The father of Harry Hillman, of the Jett Property co., died suddenly, 25, in this city.

LYNN.—THEATRE (Dodge and Harrison, managers): The Waste Comedy co. delighted Lynn audience during its stay of two weeks, playing to good business. Work and wages 25, (Thanksgiving, matinee and evening, to splendid success). Marie Burroughs will present The Prodigal Son. The comedy drama Marion (local) 25. Dan Daly in After the Ball 25. Prince Pro Tem 21. —MUSIC HALL (C. E. Cook, manager): True Irish Hearts 20, 21, good business. Ladies Club Burlesque and Vaudeville co. 24-25.

SPRINGFIELD.—COURT SQUARE THEATRE (W. C. Lenoir, manager): W. H. Tane in The Pacific Mail Dec. 25, large house and fine performance. The Adelstrom opened 25 for a week's engagement. The Adelstrom Christmas night. Fish Jubilee Singers 1, in Old Kentucky 2, Willie Collier 3. —GILMORE'S OPERA HOUSE (W. C. Lenoir, manager): The Baldwin 25 to light business. George Dixon 1. —PARLOR THEATRE (H. B. Tacker, manager): These people were at this theatre week of 24-25. Bob and Kitty Emmett, Lillian, an infant dancer, Miles and Ireland, Edward Barker, Dalton and Dalton, Evalden and "Jenn," fortune tellers.

ANDOVER.—OPERA HOUSE (Hayden Brothers, managers): The Bubb Comedy co. closed a successful week's engagement Dec. 21. Dan Daly in After the Ball 25. George W. Wilson in The Gay net 3.

SALER.—MECHANICS HALL (Andrews, Houston and Johnson, managers): Bubb's Comedy co. and his challenge band opened to immense business Dec. 24 and to S. E. O. 25, afternoon and evening.

NORTH ADAMS.—WILSON OPERA HOUSE (Thomas Hanley, manager): House dark. —COLUMBIA OPERA HOUSE (Meador and Magnus, managers): Fish Jubilee Singers, under the auspices of the local V. M. C. A., did a good business and pleased all Dec. 22. The Tornado 25, good advance sale. Two Old Comies 25. Coon Hollow 21. Prince Pro Tem 21. —BIJOU THEATRE (William Henry, manager): A successful season of business closed 22. Williams Pickens 25. —ITEM: Thomas McLennan, of James O'Neill's co., was here Christmas week, co. lying off. —M. Louis Shea was also here the same week. —Shore Acres, which played here some few weeks ago, had one of its trunks containing clothing of Miss Doris Hardy stolen from their car. It was recovered this week and everything was intact. —Cadet's Picnic, by local talent, 25. —William E. Geary, of Fish's Jubilee Singers, was the guest of the North Adams Bicycle Club during his stay in town.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager): Thomas McMahon, of Detroit, and Robert Manning, Grand Rapids, contested for the middle-weight championship of Michigan at wrestling before a good-sized audience Dec. 20. McMahon won. Wang, with Albert Hart as the Regent, filled the house 24. —STAIR: House dark week of 17-22.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): House dark Dec. 24-25.

SAGINAW.—ACADEMY OF MUSIC (S. G. Clay, manager): Wang Dec. 19; S. R. O. Our Flat 25; Hot Tamales 25; The Girl I Left Behind Me 25.

GRAND RAPIDS.—POWERS' (W. H. Powers, manager): Wang, with its pretty airs, girls, and scenery, pleased very large audiences Christmas matinee and evening. Clay Clement 25. —GRAND (O. Stair, manager): Blacklisted to fair business 24-25.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Charles A. Loder pleased a crowded house Christmas night.

BAY CITY.—WOOD'S OPERA HOUSE (A. E. Davidson, manager): Wang Dec. 19; largest house of the season. Hot Tamales 25; very large audience. Our Flat 25; The Girl I Left Behind Me 25; Clay Clement 21.

MUSKOGEE.—OPERA HOUSE (Fred L. Reynolds, manager): Clay Clement in The New Dominion Dec. 25 deserved a large audience. Wang 25. —ITEM: The Christmas Mirror is far superior to any former issue. What higher praise could it receive?

MISSOURI.

ST. JOSEPH.—TOOTLE'S THEATRE (C. U. Philey, manager): A Trip to Chinatown drew a large house Dec. 19 at advanced prices. Christmas Matinee Minstrels (local). —Tins Chawford Theatre (J. Will Mahon, manager): Signor Tinsio's Living Pictures drew a fair house 17, and proved the veriest "fake" (this term used advisedly) ever seen in our city. Three specialty artists direct from the Museum in this city, a young fellow from the suburbs, who did his part cleverly enough, and a high kicker, all gotten together to play small towns, were palmed off on our amusement-goers. Such occurrences do more to hurt legitimate business than all the hard times. Undeclared: Stuart Robinson, Salvini, Fencing Master, and Sol Smith Russell.

CAPE GIRARD.—OPERA HOUSE (J. F. Schuler, manager): Fontain's Merry-makers Dec. 27.

AURORA.—OPERA HOUSE (W. T. Branham, manager): Uncle Josh Sprucey to good business Dec. 22.

JOPLIN.—KEY THEATRE (H. H. Haven, manager): A bunch of Keys did a good business Dec. 19. Tinsio's Living Pictures disappointed a fair-sized audience 25. Past Mail 1.

MARSHALL.—OPERA HOUSE (J. T. Harvey and Co., managers): Julie Walters' Side Tracked co. Dec. 20; packed house. Annie May Abbott 24, 25; McIntire and Fitzgerald Comedy co. 21; John J. Ingalls 7; Frank Jones' Our Country Cousin 16; Aunt Sally 16; Boston Metropolitan co. 24; A Breezy Time 20.

MEXICO.—FERRIS GRAND OPERA HOUSE (H. C. Egan, manager): Lost in New York Dec. 20; poor business. Our Country Cousin 25; fair business. Jane 25. —ITEM: U. T. C. 25; Annie May Abbott 11, 12; Aunt Sally 15. —ITEM: The Christmas Number is a gem, and is ahead of the times.

HANNIBAL.—PARK OPERA HOUSE (Watson and Price, managers): Charles Dickson in Incog. Dec. 21; business hardly up to the average. Davis' U. T. C. 25; Gus Williams 27.

SPRINGFIELD.—BALDWIN THEATRE (S. H. Jewell, manager): The Derby Winner was the Christmas attraction (matinee and night), playing to crowded houses. Barlow's Minstrels 25. —GRAND OPERA HOUSE (F. S. Hefferman, manager): A Bunch of Keys 25; fair business. Uncle Josh Sprucey 25 (matinee and night), to medium-sized houses.

FULTON.—NEW GRAND OPERA HOUSE (T. M. Bolton, manager): Lost in New York Dec. 21; good business. Our Country Cousin 24; fair house.

MISSISSIPPI.

JACKSON.—ROBINSON'S OPERA HOUSE (E. D. Prantz, manager): Richards and Pringle's Georgia Minstrels Dec. 21.

GREENVILLE.—OPERA HOUSE: The Burglar 5; Mabel Paige 7-12 in Spanish Romance and Daphne, both by May M. Ward, of this place. Several cos. have postponed their coming until a later date, viz.: Jane, with Belle Gilbert, The Ensign, and Alabama.

MONTANA.

HELENA.—MING'S OPERA HOUSE: Calhoun Opera co. Dec. 17, 19 in Amorita and The Black Hussar drew the best houses of the season. The living pictures presented by this co. were quite a feature and caused favorable comment. London Music Hall Burlesque co. 25; poor business. U. and I 25; Neil Burgess' County Fair 2, 3. —ITEM: The Taryo Grand Opera co. were to appear at this house 22, but through the instance of John Maguire, manager of Maguire's Opera House, Butte City, they were compelled to play the latter house six nights, although Manager Ming had a contract. The fact of their failing in their contract has caused considerable hard feeling between Managers Ming and Maguire.

GRAT FALLS.—OPERA HOUSE (W. E. Chamber-

lain, manager): The Calhoun Opera co. gave Amorita Dec. 19 and Black Hussar 20 to 21, 22, performance very good. County Fair underlined.

LIVINGSTON.—HEFFERMAN OPERA HOUSE (C. F. Hefferman, manager): Calhoun Opera co. Dec. 13, fair business. County Fair 5; Rickett's Troubadours 14; Nellie McHenry in A Night at the Circus 21; Our Flat 31.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): The Taryo Opera co. closed a successful week's engagement Dec. 22 at advanced prices. County Fair 24-25. Two Old Comies 24-25. Calhoun Opera co. 7-9.

MINNESOTA.

ST. CLOUD.—CITY OPERA HOUSE (E. T. Davidson, manager): The Metropolitan Opera co. Dec. 21, fair house. Black Crook 25. —ITEM: E. T. Davidson, manager of the Opera House here, has leased Sleeper Opera House, Brainerd, and will run it with the St. Cloud house.

MADEIRA.—THEATRE (C. H. Sanbrough, manager): Stuart Robinson in The Henrietta to a fair-sized audience Dec. 21. Charity Ball 25; Jane Coombs 1; Von Yonson 5; Span of Life 14; Faust 31.

ROCHESTER.—GRAND OPERA HOUSE (H. T. Horton, manager): Dark week of Dec. 24-25.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): Stuart Robinson gave The Henrietta to a fine house and delighted audience Dec. 20. Rickett's Troubadours 25; John Dillon 25; J. K. Emmet 25; Metropolitan Opera co. 2.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): House dark week ending Dec. 22.

NEBRASKA.

LINCOLN.—THE LANSING (E. A. Church, manager): Lady Windermere's Fan with nearly the same co. seen here before entertained a good audience Dec. 17. In Old Kentucky packed the house 19, with Miss Taber as Madge Arriety. A Railroad Ticket did not have as good business 21, 22 as it deserved, as this was one of the best force cos. in the way of singing and specialties, seen here this season. James A. Keilly in A German Soldier 25; and Sandow, Sol Smith Russell, Murray and Mack and Charity Ball underlined. —THE PRINCE (F. C. Zehrung, manager): The Princeton Banjo, Mandolin and Glee Club appears 25 and will undoubtedly have a good house. —ITEM: Everybody is thoroughly pleased with the Christmas Minstrel and when I say that it surpasses all former issues, I say all that can be said in praise, as we receive no other holiday issue to compare with it in elegance and matter.

BEATRICE.—PADDOCK OPERA HOUSE (Fuller and Lee, managers): Dan Sully in O'Neill, Washington, D. C., return date Dec. 20, to good business. May Oakes' Comedy co. 24-25. Charity Ball 4. —ITEM: Dan Sully's new play, O'Neill, Washington, D. C., is undergoing revision and has given satisfaction in the West. He is about to cancel one-night dates and hurry East. —Nearly all traveling managers are complaining. Managers booking too many attractions with close dates. Several managers have told of instances where contracts were broken when it was expressly stated that no attractions should be booked within two days before date made.

FREMONT.—LOVE OPERA HOUSE (E. C. Usher, manager): In Old Kentucky Dec. 18; crowded house. Lulu Taber made a great hit. Jane Coombs presented Romeo and Juliet acceptably 21.

NEW HAMPSHIRE.

PORTSMOUTH.—MUSIC HALL (J. O. Ayres, manager): The Bubb Comedy co. Dec. 31-5.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): Dan Daly in After the Ball Dec. 25; S. R. O. Zephra, an operatic spectacle, local, 25-26, did fairly well. —GORMAN'S THEATRE (Charles J. Gorman, manager): Pauline Parker in A Wild Rose 24-25, with matinee, did well. True Irish Hearts 27-29; big business.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): Dan Daly in After the Ball Dec. 24; Prince Pro Tem 2.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): The Fay Foster Burlesque co. to a good house Christmas night.

EXETER.—OPERA HOUSE (J. D. P. Wingate, manager): Fay Foster co. Dec. 24; fine performance. Old South 25; poor performance. Co. closed season. Pauline Parker in A Wild Rose was booked for 27, but the date was canceled. Manager Wingate refusing to take out C. O. D. paper. Coon Hollow 3; Charley's Aunt plays a return engagement 5.

NEW JERSEY.

NEWARK.—MINER'S THEATRE (Colonel W. M. Norton, resident manager): The Duff Opera co. drew fair houses Dec. 20-22. Blue Jeans, by a competent co., with Annie Buckley as June, pleased week of 24-25. A Texas Steer 31-5. —H. R. JACOBS' THEATRE (M. W. Tobin, representative): Down in Dixie, with the author in the cast, did a good business week of 24. Milt G. Barlow is making a hit as Beacon Green, the servant. Duff's Blunders 31-5. —WADSWORTH'S THEATRE (H. W. Wadsworth, manager): Russell Brothers' Comedians have been doing good work 24-25. Gus Hill's Novelties 31-5. —ITEM: The Down in Dixie co. report their business to be excellent. The next four months they remain in the East. The band of pickaninies connected with the co. have formed a mandolin club, in which specialty they will appear for the first time in New York city. Charles Mack joined the co. in this city. —All the theatres held matinees Christmas Day, and all did well. —Manager Tobin of Jacobs' Theatre is recovering from a severe cold which has kept him inside for the past week. —The local lodge T. M. A. held their annual reception in Krueger Auditorium 10. —James Sauvage, a resident of this city and formerly a member of the Carl Rosa Opera co., has started on a short concert tour to some Western cities.

TRENTON.—TAYLOR OPERA HOUSE (H. C. Taylor, manager): John Drew received four curtain calls in his presentation of The Butterflies Dec. 20. Sewing the Wind 25; one of the most pleasing productions of the season. The Passing Show was the Christmas attraction and drew two large audiences. The co. was large and handsomely costumed. Augustin Daly's co. 2; Joe Ott 5; Billy Barry 6; Louis Aldrich 12.

HOBOKEN.—HOBOKEN THEATRE (John Clark, manager): In the Tenderloin to very good business Dec. 24-25. The Derby Mascot 27. The Power of Gold 31-5. —GERMANIA THEATRE (F. A. Paulcraft, manager): The Watson Sisters' Burlesque and Extravaganza co. to good business 24-25. The Broadway Swells' Burlesque and Vaudeville co. 25-3.

ELIZABETH.—DRAKE OPERA HOUSE (William McD. Drake, manager): Sewing the Wind Dec. 21; fair house. The Coast Guard 25; poor house matinee and evening. The White Squadron 27; Agnes Herndon, matinee and evening 1; William Barry in The Rising Generation 7; Oliver Twist 14; Still Alarm 17; James B. Mackie 21; A Texas Steer 24; Police Patrol 31. —LYCUM THEATRE (A. H. Simonds, manager): The Passing Show to a fair house 24. The New Dazzler to a good house matinee, packed house evening performance 25. A Night Off 1; Joe Ott in The Star Gazer 2; Shore Acres 10. —ITEM: At the close of the performance of The White Squadron at the Drake Opera House 27 a large force of men will be put to work and the lower part of the house will undergo a great change. The beautiful foyer on the Jefferson Avenue side has been finished, and a grand promenade will be constructed in the rear of the auditorium under the gallery. It is expected to be completed by the beginning of the new year.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): The Christmas attraction, Hazel Kirke, drew a crowded house; good performance. New Year's matinee and evening, Jerry.

PLAINFIELD.—MUSIC HALL (L. C. Varian, manager): Charles T. Ellis filled a return date here Dec. 25 to S. R. O. White Squadron 27; Joe Ott 31.

CANDEN.—TEMPLE THEATRE (H. W. Campbell, manager): Colonel Robert G. Ingersoll Dec. 21; good business. Black Crook 23; big business. Russell H. Conwell 27; Metropolitan Minstrel co. 29, 29; Little Trilixie 31-1, Lew Dockstader's Minstrels 4, 5.

NEW MEXICO.

EAST LAS VEGAS.—TAMME OPERA HOUSE (Charles Tamme, manager): Milton Nobles in From Sire to Son Dec. 20; business very good and audience very appreciative.

NORTH CAROLINA.

GOLDENRO.—MERRINGER OPERA HOUSE (B. H.

LOOK OUT NEXT SEASON FOR

"A GAY OLD BOY."

Griffin, manager): Deaves' Scientific Novelties opened Dec. 20. Gorton's Minstrels 31.

GREENSBORO.—BOGART OPERA HOUSE (W. F. Bogart, manager): House dark until 10.

CHARLOTTE.—AUDITORIUM (N. Gray, manager): House dark Dec. 19-25.

WILMINGTON.—OPERA HOUSE (J. M. Cronly, manager): Dark week of Dec. 24-29.

NEW YORK.

ALBANY.—LALAND OPERA HOUSE (C. H. Smith, manager): A Humpty Dumpty show was booked here under the name of Bates' Brothers but before it arrived it passed into the hands of Fred. D. Straffin and remained here 21, 22. John Kernell's McFadden's Elopement appeared 24, 25. Primrose and West's Minstrel performance crowded the house twice 25. Kate Claxton and Mlle. Janaschek in The Two Orphans and Lady Reckless 27-29. A Gaiety Girl 31-1; Cross Roads of Life 2, 3. —HARMANUS BLICKER HALL (C. H. Smith, manager): Hanlon's Superba opened a week's engagement Christmas Eve to a big house. The spectacle is better than ever. The tumbling by the Schroder Brothers and Julia Mackey's singing are features of the performance. Della Fox will sing The Little Trooper on New Year's Eve and will be followed by the Willbur Opera co. —GAIETY THEATRE: Sheridan and Flynn's Sports opened for a week 24. The Nelson Sisters are very clever gymnasts. The Watson Sisters' Burlesque co. opens 31 for a week. —ITEM: The advance sale for Della Fox is very large. Paul Arthur, a member of the co., is an Albanian, who has a host of friends who go to see and hear him. —Last Wednesday Charles Mills of this city was appointed by the court as receiver of the Leland Opera House and he has appointed Mr. C. H. Smith as manager in place of H. P. Soudier.

ELMIRA.—OPERA HOUSE (Wagner and Reis, manager): 8 Belles Dec. 20; small business. Mozart Symphony Club 21; large business. Shore Acres 25; matinee and evening, to large business. Bartholomew's Equines 25, 27; fair business. Shaft No. 2, 1; Fanny Rice 2.

BINGHAMTON.—STONE OPERA HOUSE (Clark and Delavan, managers): White Squadron Christmas matinee and evening to large business and pleased audience. Passing Show 25 at advanced prices to S. R. O. Audience delighted. The Star Gazer 27; Shore Acres 29. Thomas E. Shea 31-5. —BIJOU THEATRE (A. A. Femyvessy, manager): Newton Beets week of 24-29 in Lost in London, and A Woman's Heart to good business. Austin's Giganteans 31.

SYRACUSE.—WIRTING OPERA HOUSE (Wagner and Reis, managers): The Kendalls drew largely Dec. 21. Willbur Opera co. to big business 24-25. Della Fox 1. —BASTARD THEATRE (Frank D. Hennessey, manager): Shaft No. 2 drew fairly 24-25. The New Boy 27-29. The London Gaiety Girls under the direction of Augustin Daly 4, 5. —H. R. JACOBS' OPERA HOUSE (C. H. Plummer, manager): The White Squadron to good business 20-22. Willie Collier drew well in A Rack Number 24-25. The Coast Guard 31.

OLEAN.—OPERA HOUSE (Wagner and Reis, managers): Shore Acres did a fair business Dec. 22. Gorman Brothers in Gilhooley's Abroad 23; small house. Guy Brothers' Minstrels 25; M. J. Dixon's Tom Sawyer 27-29. —ACADEMY OF MUSIC (Oleau Music co., managers): M. J. Dixon's Tom Sawyer 27-29. Austin's Giganteans 3; Morgan's Vaudeville 5; Vreepand's Minstrels 9.

WHITEHALL.—MUSIC HALL (A. N. Andrews, manager): Pirates of Penzance will be given 21 by home talent under the direction of Professor L. D. Left.

CORNING.—OPERA HOUSE (A. C. Arthur, manager): Byrne Brothers' 8 Belles Dec. 19; large and highly pleased audience. Fanny Rice 3; Kattie Rhoades 7-12; Conway and Fox 14. —ITEM: Edw. Keating, basso of this city, left for Cuba, N. Y., 25 to join Guy Brothers' Minstrels.

BALDWINVILLE.—HOWARD OPERA HOUSE (H. Howard, manager): Faust booked for Dec. 24 cancelled.

LYONS.—MEMORIAL HALL (John Mills, manager): Lenox's Faust Dec. 22; light business. Dark 24-25. Black Crook 1.

PENN VAN.—SHEPARD OPERA HOUSE (C. H. Sisson, manager): Howard Stock co. began a week's engagement Dec. 21 with Forgiveness to good business.

GENEVA.—SMITH'S OPERA HOUSE (F. K. Hardison, manager): George Lennox in Faust Dec. 19; big house. Shore Acres 27. Howard Stock co. 31-5.

HOOSICK FALLS.—CASINO OPERA HOUSE (Dr. F. R. Hudson, manager): Dark Dec. 24-29.

BERKINER.—GRAND OPERA HOUSE (Henry Deimel, manager): Faust Dec. 29.

BORNEVILLE.—SHATTUCK OPERA HOUSE (S. Ousek, manager): The Howard Stock co. closed a successful week's engagement in repertoire Dec. 23 with a sacred concert. Shore Acres, the Christmas Eve attraction, had a well filled house.

MIDDLETOWN.—CASINO THEATRE (H. W. Corey, manager): The Grey Mare Dec. 25; S. R. O.

SCHENECTADY.—VAN CULBER OPERA HOUSE (C. H. Benedict, manager): Tornado drew a good house Dec. 25, and gave a fine performance. McFadden's Elopement did a poor business 25; good performance. The Passing Show 28.

AUBURN.—BURTIS OPERA HOUSE (E. S. Newton, manager): A. A. Farland, assisted by home talent, gave an excellent concert to a fair and appreciative audience Dec. 21. Kattie Rhoades opened a week's engagement to good business 22.

GLOVERSVILLE.—KASSON OPERA HOUSE (Will E. Kasson, manager): Agnes Wallace Villa in The World Against Her Dec. 21; fair business. Kennedy's Players in repertoire opened a week's engagement 21 to good attendance. Faust 1; Two Sisters 4.

PEEKSKILL.—DREW OPERA HOUSE (F. C. Cunningham, manager): Agnes Wallace Villa in The World Against Her drew a large and delighted audience Dec. 25. Otis Skinner in His Grace de Grammont 1; Old Jed Prothy 14. —ITEM: The Christmas Mirror found a ready sale here, and the newsdealers sent in duplicate orders. Everybody pronounces it a very fine work of art.

JOHNSTOWN.—GRAND OPERA HOUSE (Charles H. Ball, manager): Maude Hillman finished a successful week Dec. 22. A Gaiety Girl 3. —ITEM: Dan Ryan, of Maude Hillman's co., is well known here in base ball circles, he having pitched for Johnstown in the New York State League last season. He is a painstaking and conscientious actor. —James Shults, of Primrose and West's Minstrels, spent several days with his folks in this city.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (E. B. Sweet, manager): Primrose and West's Minstrels Dec. 13; packed house. Marie Decca Concert co. 14; Gus Hill's World of Novelties 15; satisfactory performance, fair business. Will's Two Old Comies cancelled 18. Augustin Daly's co. including Henry E. Dixey and a good supporting co. presented A Night Off 20; large and appreciative audience. Mackie's Side Show 25; matinee and evening, to good business. Lost Paradise 27; Passing Show 27.

CORTLAND.—OPERA HOUSE (Warner Rood, manager): Captain Jack Crawford gave a fine entertainment as The Poet Scout Dec. 19 to a small house. Black Crook 20; good house. Bartholomew's Equines 24, 25; fair houses. —KATONAH OPERA HOUSE: The Eva Tanguay co. in repertoire 17-22; fair houses.

KINGSTON.—OPERA HOUSE (C. V. Dubois, manager): Crockett's Comedians 1.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Tornado Dec. 21; light business. Rice's Stock co. 24; week, to good business. Life Guards 1; Two Sisters 5.

CONDES.—CITY THEATRE (Powers and Williams, managers): The Tornado pleased a heavy house Dec. 22. The Fenton Brothers and Morgan Vaudeville co. are still in town; about thirty-five people in all. The Hillman co., with Winthrop Snelling at the helm, are pleasing large houses at popular prices 24-29.

BALLSTON SPA.—SANS SOUCI OPERA HOUSE (William H. Quinn, manager): Lincon J. Carter's Tornado Dec. 25; fair house. Faust 4.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL (J. E. Smith and Co., managers): The Favorite Minstrels,

local talent, gave a very fair performance to a top-heavy house Dec. 25. —TOWN HALL (J. M. Putnam and Co., managers): Lost in Egypt 24, cancelled. Shaft No. 2, 2; Watson Sisters 7.

UTICA.—OPERA HOUSE (H. E. Day, manager): The Kendalls presented The Second Mrs. Tanqueray Dec. 22; small audience. Primrose and West's Minstrels tested the capacity of the Utica Opera House on the afternoon and evening of 25. The splendid performance was greatly enjoyed. At the matinee, some two hundred newboys attended the performance, through the kindness of the proprietor of the Utica Daily Press. The boys enjoyed the performance immensely. Olga Nethersole 24.

NEWBURGH.—ACADEMY OF MUSIC (Fred. M. Taylor, manager): On Christmas matinee and evening, Duncan B. Harrison in The Paymaster gave general satisfaction to good business. Richard Golden in Old Jed Prothy 1; Robin Hood Opera co. 3; Shore Acres 7; Maude Hillman 10-14. —ITEM: George O. Gardner, the genial treasurer and bill poster of the Academy, while out decorating some of the windows about the city with bills fell and sprained his ankle on 21, but at present is getting along very nicely.

WELLSVILLE.—BALDWIN THEATRE (E. A. Rathbone, manager): James A. Herne's Shore Acres to good business Dec. 19. Black Crook Jan. 14.

WATERLOO.—ACADEMY OF MUSIC (C. C. Gridley, manager): House dark holiday week. New York Philharmonic Club 12.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): Fanny Rice in A Frau's Frolic Dec. 28; good business.

ROCHESTER.—LYCUM THEATRE (A. E. Woll, manager): The New Boy attracted fairly good houses Dec. 24-26, and on 24-29 William Collier appeared in A Rack Number and pleased good-sized audiences. James O'Neill 31-1. —COOK OPERA HOUSE (H. F. Foster, manager): A Cork Man, with Herbert Camthorne, in the lead, was presented to medium business 24-26. Primrose and West's Minstrels to fine houses 25-29. —ACADEMY OF MUSIC (Louis C. Cook, manager): Florence Bindley, supported by a fairly good co., appeared in The Captain's Mate 24-29 before good audiences. The specialties presented were heartily applauded Oct. 22, 24-5. —MUSIC THEATRE (W. C. Moore, proprietor): Unthan was the principal attraction 24-29; and business was satisfactory. Vaudeville 31-5.

LOCKPORT.—HODGE OPERA HOUSE (H. L. Truby, manager): Private Secretary Dec. 22; fine business. Fields and Hanson's Drawing Card 31.

OHIO.

DAYTON.—GRAND OPERA HOUSE (Harry E. Feicht, manager): Nat Goodwin in Mizouza Dec. 19; S. R. O. The Black Patti Concert co. 20; small house, but a most appreciative audience. The Al. G. Field Minstrel co. Christmas matinee and night; crowded houses. First-class entertainment. Wang 10; 8 Belles 12; Della Fox 16. —PARK THEATRE (Harry E. Feicht, manager): Blacklisted 20-22; good business. The play contains considerable merit, and was well interpreted. The Pulse of New York 22-23; good business. Fair satisfaction. Peck's Bad Boy co. 10-12; London Belles 14-16. —MEMORIAL HALL (Soldiers' Home): A Green Goods Man 20; crowded house. The play was launched on its career, and bids fair to weather the vicissitudes, although many cruelties exist that will have to be rounded off for a successful production. Herman Blatz, characterized by Paul Dresser, the author, was very funny, and was ably assisted by a clever cast, Loie Arnold particularly being pleasing. The play smacks of Tammany Hall incidents in political scenes, but is very much strained in some of its episodes. The Al. G. Field Minstrel co. 24; crowded house; fine performance. —ITEM: His Nibs the Baron co. succumbed to the inevitable 19. Some of the members secured transportation for the East; others are waiting for something to turn up. —Al. G. Field was presented with a handsome and costly watch charm on Christmas night, the testimonial coming from the committee of The Charity Circus, for gratuitous and voluntary services rendered in this city on July 12, 1894, in the capacity of clown. Mr. Field accepted the token, and gracefully acknowledged the compliment. —Manager Harry E. Feicht had a star attraction in Santa Claus, who generously remembered him in many presents coming from a legion of friends. —George Hessler, a native of this city, a basso of rich voice, is a member of Cleveland's Minstrels. —Ned Reed, Jr., lately connected with a theatrical organization, is lying dangerously ill at the St. Elizabeth Hospital in this city.

TROY.—OPERA HOUSE (G. A. Brannan, manager): House dark Dec. 17-22. Large advance sale for Charles A. Loder 28. Ohio State University Dramatic Club in The Road to Ruin 1; The Gilboyls Abroad 12; Clay Clement 22.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Al. G. Field's Minstrels Dec. 29.

URBANA.—MARKET SQUARE THEATRE (H. H. Williams, manager): Leland T. Powers gave readings from The Shaughraun Dec. 21 to a packed house, and Mrs. Robert Wayne in repertoire opened 24 to a good house. —ITEM: Mr. Wayne presented Mrs. Wayne with a handsome beaver cloak. —Cassius B. Halliday, of Urbana, who was ahead of the Wayne co. last season, rejoined the co. as advance agent. He takes the place of Harry Etting, resigned.

LIMA.—FAUBOT OPERA HOUSE (R. L. Bates and H. G. Hyde, managers): Spider and Fly pleased a large audience Dec. 19. Hoss and Hoss appeared in this city for the third time 21 to a fair house.

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sell 3; Wang 4, 5.—ITEM: Manager Anderson Reid, of Our Uncle Dudley co., attempted to repudiate lithograph tickets, but was promptly met by Manager Cool, who refused to allow the curtain to rise until all passes were honored.

POSTORIA.—ANDERSON OPERA HOUSE (Campbell and Veon, managers): Ben Hur, by home talent, 1-3.

GALION.—CENTRAL OPERA HOUSE (Waldman and Rettig, managers): Powell Dec. 15; small house. Model Comedy co. week of 24 opened to a fair-sized audience.—CITY OPERA HOUSE (S. E. Riblet, manager): Limited Mail 14; large audience.

ST. MARY'S.—NEW PARK THEATRE (Walter A. Livermore, manager): John L. Sullivan in A True American Dec. 20; S. R. O. Christmas attraction. The Burglar, matinee and evening. Hot Tamales 31.—ITEM: The Grand Opera House Co., with a capital stock of \$50,000, has just been incorporated. Lots opposite the Fountain Hotel have already been purchased, plans made by leading architects received, and company decided to erect thereon as soon as the weather permits. It will be the finest opera house in this section of this State, ground floor, and costing not less than \$50,000. This, with the New Park Theatre just completed, will play only the best attractions. The patronage here is sufficient to make both houses pay.

SANDUSKY.—BIRMINGHAM'S OPERA HOUSE (Charles Baetz, manager): Effie Ellder, an old favorite here, pleased a large audience Dec. 22 in Doris. Elmer E. Vance's Limited Mail passed through here 25, and was greeted by S. R. O. The scenic and mechanical productions were fine. The Road to Ruin will be presented by the Ohio State University Dramatic Club 28. Sandusky Amateur Minstrels make their annual appearance 29; McNulty's Visit 1.

CHICAGO.—NEW GRAND (C. E. Perty, manager): Charley's Aunt Dec. 21; large and appreciative audience. Spooner Comedy co. 24-29.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Leland T. Powers Dec. 18; large and fashionable audience. Anna Eva Fay 20; Wang 3; Gorman Brothers 7; Clay Clement 18.

PIQUA.—OPERA HOUSE (C. C. Sank, manager): Cleveland's Minstrels Dec. 22; poor business; good entertainment.

COLUMBUS.—HIGH STREET THEATRE (Albert G. Owens, manager): Watson Sisters' Specialty co. Dec. 17-19; Flag of Truce 20-22; both to good business. Lewis Morrison 24-26; Gracie Emmett 27-29.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Frederick Ward and Louis James 29 to splendid business. Hagenbeck's Animals 24-26; 1892, 31-2.—ITEMS: Ward and James were tendered a reception by Columbus Lodge No. 3, K. of P., after the performance.—Messrs. George Backus and W. W. Frilman are home for the holidays.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rock, manager): Janet Wallack in The Bandit King to a large Christmas Eve audience. The Police Inspector co., which has been resting here the past week, opened in Toronto Dec. 21. William Herrick, of this city, goes with the company to do heavy parts.

NEWARK.—MUSIC HALL (E. Wallace, manager): Harvest Home Dec. 20; small business. George W. Larsen co. opened 21 in Crandall's Corners for a week at popular prices.—MUSIC HALL (E. Wallace, manager): Marie Kinzie co. opened 21 in Dangers of a Great City at popular prices.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Frederick Ward and Louis James in Henry IV. Dec. 20; business good. Paul Dresser in his new play, A Green Good Man, 25; S. R. O. at both performances. Powell the magician 27. The Slaves of Gold 1; Conroy and Fox in Hot Tamales 3.—BLACK'S OPERA HOUSE (Samuel Waldman, manager): Punch Robertson 24-29; business opening good.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): The Robinson Opera co. opened a week's engagement Dec. 21 to a large house. Audience well pleased.

EAST LIVERPOOL.—NEW GRAND (James E. Orlman, manager): Frank G. Carpenter, Dec. 19, lectured on Korea; full house. Wilson Day's repertoire co. 24-26 to good houses at 10-20 cents.

ASHLAND.—OPERA HOUSE: Dark Dec. 24-29; Mozart Symphony Club 7.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): Limited Mail Dec. 23; crowded house. Fast Mail 5.

MCONEILLSVILLE.—OPERA HOUSE (G. S. Ham, manager): George W. Larsen co. Dec. 17-19; light business. The New York Theatre co. 24-29.

SALEN.—GRAND OPERA HOUSE (Allen and Atchison, managers): Black Patti co. packed the house Dec. 12. The Fall of Atlanta, auspices of C. A. R., to full houses 20-22. The London Belles Burlesque co. to a 292 house 25, and was well received. Camille D'Arville Opera co. 2. The Private Secretary 3. The Silver King 9.

DEFIANCE.—CITIZEN'S OPERA HOUSE (B. F. Enos, manager): The Girl I Left Behind Me Dec. 24; large and well-pleased audience. The Browns, which has twice postponed the date for a house benefit here, will finally be produced 31. Ten Nights in a Bar-Room 3; Gorman's Gilhoolys Abroad 8; Oscar P. Sisson 19.

DELAWARE.—CITY OPERA HOUSE (Geimet and McGuire, managers): Limited Mail 6.—ITEMS: The new boilers have been placed in position in the City Hall, and the house will be heated better than ever.—Manager J. M. Hyde has been confined to his home near Leonardburg, O., by an attack of indigestion.

BOWLING GREEN.—GRAND OPERA HOUSE (A. D. Alton, manager): McNulty's Visit Dec. 26.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): Spider and Fly Dec. 22; S. R. O. McNulty's Visit 24; fair business. Limited Mail 28; Silver King 7.

OREGON.

PORTLAND.—The Marquand Grand Cordray's, and Orpheum were dark week ending Dec. 23.—ITEMS: Jack Hirsch, business manager for the Tavori Opera co., arrived 22.—Manager John F. Cordray, who went to Seattle, Wash., 17, with the Pyke Opera co., returned home 22. The co. opened, he says, to a crowded house at his theatre there, and business was excellent week ending 22. Following the co.'s Seattle engagement, Manager Cordray will tour it on the Sound and through British Columbia. It is not known whether he will bring it back or not.—Herbert L. Brown, a popular and well-known theatrical amateur of this city, produced the farce-comedy, Chums, at Leveaux's Hall, Cascade Locks, Ore., 13. It met with instant success. The hall was crowded. Under Mr. Brown's supervision special scenery was made, and the cast, which was competent throughout, was appropriately costumed. In addition to Mr. Brown, who appeared as Tom Barnham, there were H. L. Tarbet, Percy Burns, Miss Aldrich, and Miss Bunker. The general verdict was that it was the best thing of the kind ever seen at the Locks. Mr. Brown purposes to soon put the farce on here at the Marquand.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Jules Grau's Opera co. gave The Gondoliers to a light house Dec. 14. The audience was highly pleased with the production. Lew Dockstader's Minstrels to a very good house 15, and a well-pleased audience. John Drew in The Butterflies came 22; house conspicuous for quality, but lacking in quantity. Despite the small attendance the audience was warmly appreciative, and recognized the sterling merits of the star and support. May Smith Robbins in Little Tricix, Christmas day and evening, to large audiences. Rhea 2.—ITEM: Davis' Family Theatre is doing good business during the holiday season.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Thomas E. Shea Dec. 19 in Dr. Jekyll and

Mr. Hyde to large business. Princess Bonnie 20; packed house. Thomas E. Shea, return, 21, 22 in Richelieu and The Snarers of New York to large business. Ward and Vokes 25, matinee and evening, in A Run on the Bank; both to packed houses.—THE FROTHINGHAM (O. E. Jones, manager): Cornell Glee Club 24; large and fashionable audience. Marie Jansen 25, matinee and evening, in Delmonico's at Six to large business.—DAVIS' THEATRE (George E. Davis, manager): Joseph D. Clifton and June Agnotti 20-22 in Libby Prison to large business. The Indian Hero 24, 25; packed houses.

CONNELLSVILLE.—NEW MEYER'S OPERA HOUSE (Charles R. Jones, manager): Drummer Boy of Shiloh Dec. 19-22; crowded houses. Vreeland's Minstrels 25; large audience. Hoss and Hoss 28; Trolley System 29.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Captain Ned, for the benefit of Co. K, N. G. P., under the management of H. L. Beck, assisted by local talent, opened a three-nights' engagement 25 to a large house. Stage Manager Charles Wallace made a hit in German dialect.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): The Garnettas in The Trolley System pleased a fair-sized house Dec. 21. Waite's Comedy co. opened in The Midnight Call to a crowded house 24.

JOHNSTOWN.—ADAIR'S OPERA HOUSE (Alexander Adair, manager): Stetson's U. T. C. Dec. 22; packed house.—JOHNSTOWN OPERA HOUSE (James G. Ellis, manager): Professor Kellar, Christmas matinee and evening, to packed houses at both performances.—ITEMS: Harry Davis' Music closed 22.—Dave Grove, the lightning drum major drill artist, is here visiting friends.

LANCASTER.—FULTON OPERA HOUSE (R. and C. A. Vecker, managers): Fabio Romani, with living pictures, did a good business Dec. 24, 25. The Dazzler pleased a good house 26. Little Tricix 26; Marie Jansen 29.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersly, manager): Peter Maher Specialty co. to poor business Dec. 22. Thomas E. Shea in repertoire to fair business 24-26, at reduced prices.

BERWICK.—P. O. S. of A. OPERA HOUSE (F. R. Kitchen, manager): The Gilbert Opera co. Dec. 24; light business; very unsatisfactory entertainment.

FRANKFORD.—MUSIC HALL (W. B. Allen, manager): Special Delivery Dec. 25; good performance; big matinee and night. Minnie Lester 31-5.

UNIONTOWN.—GRAND OPERA HOUSE (John B. Singer, manager): Dixie's Land Dec. 20; good house.

MIDWAYVILLE.—OPERA HOUSE (Roehrig and Kear, managers): Tim the Tinker Dec. 30; fair business; performance excellent. The co. play a return date March 9. 25-2; Bazaar and Fair.—ITEM: The Excelsior Glee Club (local), which produced Belshazzar, will present the same at Pottsville the latter part of January.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): Shore Acres Dec. 21; pleased a large audience. Gorman's Gilhoolys Abroad 25; two performances to big houses. Shaft No. 2; Bartholomew's Equine Paradox 28.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Tim the Tinker Dec. 22; small business. The Circus Girl 21, canceled.

BELLEFONTE.—GORMAN'S OPERA HOUSE (Al. Gorman, manager): Stetson's U. T. C. Dec. 20; S. R. O. Kellar the magician 29.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Coshbough, manager): Kellar Dec. 19; packed house. Hoss and Hoss 28; Tornado 31.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Springer and Wely's Black Crook Dec. 22; good business; performance excellent. Minnie Lester opened a week of repertoire to a large house 24. Lew Dockstader's Minstrels 3.—NORRIS THEATRE (Corson and Hunsicker, managers): Vaudeville co. 24-29; good business.

ERIE.—MAENNERCHOR HALL (Wagner and Reis, managers): The Gormans in The Gilhoolys Abroad pleased a fair audience Dec. 21.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Batte, manager): Black Crook Dec. 21; good business. Harry Abraham in Moses and Son 25; full house; performance very unsatisfactory.

MCKEESPORT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Robert Hilliard in The Nominee pleased a fashionable audience Dec. 25 at advanced prices.—ALTMAYER'S THEATRE (R. R. Beane, manager): Bessie Bonchill gave a very clever performance 19. Watson Sisters gave a fair performance to a packed house 22.

LOCK HAVEN.—OPERA HOUSE (J. Harris Mussina, manager): Dark Dec. 24-29.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): Luden's Minstrels Dec. 25; two performances, to fair business.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. P. McKinney, manager): House dark Dec. 24-29.

GREENSBURG.—LOMSON THEATRE (R. G. Cuitan, manager): Kellar Dec. 22; largest house of the season. The entire house was sold out four days in advance. Dixie's Land, Christmas matinee and evening, to small audiences. Stetson's U. T. C. 27; Peter Maher Specialty co. 28; Paul Kahur 3; Jane 3; A. Cork Man 19 (return date); Oliver Byron 21, 24 for the benefit of local Home Company No. 2.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joseph Gould, manager): The Little Speculator to a deservedly small house Dec. 19.

SHANOKIN.—G. A. R. OPERA HOUSE (John F. Osler, manager): James C. Brennan in Tim the Tinker to a small but well-pleased audience Dec. 20. Black Crook 27.

PLYMOUTH.—OPERA HOUSE (Templeton and Sharp, managers): An Indian Medicine co. occupied the house for the past two weeks. Nobody's Claim, by local talent, 26.—ITEM: Fire broke out in the first floor of the Opera House building about 2:30 A. M. on 27, but by the prompt action of the fire companies, little damage was done to the hall; the loss on the first floor was quite heavy.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Ward and Vokes in A Run on the Bank pleased a small audience Dec. 23. Chauncey (Oloft in The Irish Artist, Christmas afternoon and evening, turned people away at each performance.—MUSIC HALL (Daniel Shelby, manager): Minnie Seward closed her week's engagement 22 to light business. The Ivy Leaf opened a three-nights' engagement 24 to fair business. Christmas matinee and evening; crowded houses.

WEST CHESTER.—OPERA HOUSE (F. J. Painter, manager): Dark Dec. 24-29.

CORRY.—WEEKS THEATRE (L. A. White, manager): Crosby House Minstrels (home talent), under the direction of Thomas D. Van Osten, Dec. 25; packed house. Miss Nina Carlisle, of Washington, D. C., and James W. Bankson, of New York, formerly of the Kentucky co., were married here on Monday and left for New York.

TYRONE.—ACADEMY OF MUSIC (M. S. Falk, manager): Mozart Symphony Club Dec. 19; large and appreciative audience. Kellar 26; crowded house.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, manager): Gilhoolys Abroad Dec. 19; The Trolley System 22; both to fair business.

SHEWANDOH.—THEATRE (P. J. Ferguson, manager): John E. Brennan in Tim the Tinker Christmas night to a crowded house. Ivy Leaf 27; Black Crook 29.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): A good performance of Wife for Wife drew large houses Dec. 24-26.—ACADEMY OF MUSIC (John D. Misher, manager): Rhea, with a good cast, gave Lady of Lyons and New Madmen to large audiences 25. A good performance of Married, Not Mated, by Agnes Herndon, attracted a large audience 26.—BIRCH THEATRE (George W. Middleton, manager): Humpty Dumpty 24-29; good business.

OIL CITY.—OPERA HOUSE (C. M. Loomis, manager): Trolley System Dec. 20; small house; excellent performance. Circus Girl, booked for 25, canceled. Gormans in Gilhoolys Abroad 27; Bartholomew's Equine Paradox 3-5; Field's Minstrels 9; Land of the Midnight Sun 11; Silver King 13; Black Crook 22; Herbert Cawthorn in A Cork Man (return date) 24.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager): Byrne's new 4 Bells Dec. 21; good-sized and pleased audience. Chauncey Oloft in The Irish Artist 24; fair-sized and appreciative audience. Joe Ott in The Star Gazer 25; large and enthusiastic audience. Ward and Vokes 26 in A Run on the Bank to a good-sized and highly delighted audience.

ASHLAND.—NEW GRAND OPERA HOUSE (Frank H. Wait, manager): Princess Bonnie Dec. 22 played to over 900; the largest business since the new house opened.—ITEM: Manager Wait has decided to keep the house dark rather than play any attraction that is not of the best.

LEBANON.—FISHER OPERA HOUSE (George H. Sping, manager): Little Tricix Dec. 26; owing to a severe snow storm, medium-sized house; performance excellent. Luden's Minstrels 29; Torbett Concert co. 1; Kennedy's Players 7-12.

COLUMBIA.—OPERA HOUSE (James A. Allison, manager): Robin's co. in Little Tricix Dec. 27; good business; satisfactory performance.

MANHATTAN CITY.—OPERA HOUSE (J. J. Quirk, manager): The University of Pennsylvania Glee and Banjo Clubs entertained a good house Dec. 18. The Welsh Eisteddfod drew a large audience 26. John E. Brennan in Tim the Tinker gave a satisfactory performance to a fair house 29. Black Crook 28.—ITEMS: One of the late stranded American players on is still in this city, and fills engagement as pianist at the Shenandoah Opera House.—New opera house rumors are again afloat, the new building to be at the corner of Center and Third Streets.

UNION CITY.—COOPER OPERA HOUSE (J. H. Blanchard, manager): House dark Dec. 27-29.

ROCHESTER.—OPERA HOUSE (Miller Brothers, managers): Kellar packed the house Dec. 20. Robert Hilliard delighted a fair audience in The Nominee 22. The Tornado 25.

MONONGAHELA.—GARRICK'S OPERA HOUSE (Sam P. Vohe, manager): Vreeland's Minstrels gave a good entertainment to a fair house Dec. 18. An Uncle Tom Cabin co., booked for 25, and using Stetson's specialty, mammoth and pavilion paper, were not allowed to appear by the management. Thomas Opera co. 20; Hoss and Hoss 27-31.

RHODE ISLAND.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): No attractions week of Dec. 24-26. Agnes Herndon 4, 5.—ITEMS: Mary E. Thompson, mother of Will T. Burnside, died at her home in this city 12, aged fifty-one years. Otto Vaeget, musician, has closed with Bartholomew's Equine Paradox.

PAWTUCKET.—LOTHROP'S OPERA HOUSE (William C. Chase, manager): Katherine Robert in Maid of the Mine Dec. 24-29 to her usual good business. H. Percy Meldon in Escaped from Sing Sing 31-5.—AUDITORIUM (J. W. Meiklejohn and Co., managers): Concert 26 by Lillian Blauvelt, soprano; the Boston Philharmonic Sextet Club, Alfred de Seve, violin soloist; and Elijah W. Collins, pianist; large and pleased audience. The Browns in a Fairy Land 28-31, under the direction of Major Pond.

WOONSOCKET.—OPERA HOUSE (G. M. Blanford, manager): A Trip to Turkey Dec. 25, matinee and evening, to fair houses. Coon Hollow 27; Cotton King 31-1; World Against Her 3; Rush City 7; Mackie's Side Show 10; Monte's Aunt Bridget 12; Fanny Rice 19; Humanity 24; The Engineer canceled three days before date.

SOUTH CAROLINA.

SUNTER.—ACADEMY OF MUSIC (J. A. Shewin and Co., managers): Alpha Heywood in Edgewood Folks Dec. 22; good performance; poor business. Swedish Quartette Concert co. 26.

COLUMBIA.—OPERA HOUSE (Eugene Cramer, manager): Alpha Heywood Dec. 21, double bill, Down in Louisiana and Edgewood Folks to fair business. Miss Weems and Mr. Doud 24, double bill, Cricket on the Hearth and Katherine and Petrichio; Othello 25 to small houses; deserving better patronage.

SPARTANBURG.—CITY OPERA HOUSE (J. B. Liles, manager): House dark week ending Dec. 22.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE (S. M. Beat, manager): A Summer Blizzard Dec. 18; good business. Wilson Theatre co. in repertoire 31-5.

TENNESSEE.

MURFREESBORO.—MASON'S OPERA HOUSE (W. J. Brooks, manager): Lady of Lyons was presented Dec. 21 by society young ladies here to good business. Miss Sallie Beard made a charming Claude Melnotte. Her acting was worthy of special mention. The rest of the cast performed their respective parts very acceptably. Alabama 4.

KNOXVILLE.—STAYN'S THEATRE (Fritz Stubb, manager): Bates Brothers' Humpty Dumpty at popular prices Dec. 12 to a full house. The New York Celebrities gave a concert 19 to a small audience. Griswold's U. T. C. co. gave very poor performances to light houses 21, 22. A Trip to Chinatown 31.

NASHVILLE.—THE VANDERBILT (W. A. Sheetz, manager): Hettmann Dec. 20; light house matinee, but at night performance largest house of the season. Schubert Quartette 21; good house. Katie Emmett in Killarney 24-26; good business. A Trip to Chinatown 27-29; Charley's Aunt 31-2.—GRAND OPERA HOUSE (Cutty and Boyle, managers): H. Henry's Minstrels 23-25; large houses. Lillian Lewis 26; Felix Morris 27-29.—FAY BROTHERS (Brown and Reddy, managers): John Kellner, local representative; A Clean Sweep 24-27; good business. Peck's Bad Boy 31-3.

MEMPHIS.—LACUM THEATRE (John Mahoney, manager): The Derby Winner Dec. 20-22 to well-filled houses who seemed pleased with the production. Felix Morris and his splendid co. in A Game of Cards, Behind the Scenes, The Old Musician, and The Best Man to large and enthusiastic audiences 24-26.—GRAND OPERA HOUSE (R. S. Douglass, manager): Charles Frohman's co. opened in Charley's Aunt 24 to a good-sized house.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Dark Dec. 24-29.

TEXAS.

HOUSTON.—SWEENEY AND COHEN'S OPERA HOUSE (E. Bergman, manager): Black Crook, matinee and night, Dec. 18; good house. Only a fair house greeted Mrs. Potter and Mr. Bellaw, who appeared in this city for the first time evening of 19, giving She Stoops to Conquer.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil. Greenwall, manager): James J. Corbett in Gentleman Jack Dec. 17; packed house. Robert Downing presented The Gladiator to a fair house 19. Edwin Milton Ross presented Friends 21 and matinee 22 to fine houses.

MCKINNEY.—OPERA HOUSE (James A. Barnett, manager): Barlow Brothers' Minstrels Dec. 17; good business. Wade-Leroville co. in By Wits Outwitted 22; poor business. Living Pictures 4.

AUSTIN.—MILLET'S OPERA HOUSE (Rigby and Walker, managers): Mrs. Potter and Kyle Bellaw Dec. 20; good business. James J. Corbett pleased a

large audience 21. Black Crook, matinee and night, 22 to fair business. Friends 23; Gladys Wallis 27.

DENISON.—WILKINSON OPERA HOUSE (J. W. Wilkinson, manager): Friends Dec. 17; small but appreciative audience. Barlow Brothers 18; fair audience. Ellen Beach Vaw 20; small house. Robert Downing 22; fair attendance at advanced prices. Marie Wainwright underlined.

WAXAHACHIE.—OPERA HOUSE (W. H. Deavenport, manager): Elisa was presented by local talent for the benefit of the Elks Dec. 18, 19 to crowded houses, Wade-Leroville 24-26.

TYLER.—GRAND OPERA HOUSE (Durst and Epes, managers): Charley's Aunt Dec. 18; fair house. Performance very good, and audience well pleased.

MARSHALL.—OPERA HOUSE (Johnson Brothers, managers): House dark Dec. 24-29.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (C. S. Rable, manager): Gladys Wallis, aided by Joe Cawthorn, drew a crowded house Dec. 20; audience delighted. Strongest co. we have had here this season.

HILLSBORO.—OPERA HOUSE (A. T. Rose and Co., managers): Reno and Ford's Comedy co. in Joshua Simkins Dec. 22 to a large and delighted audience. Gladys Wallis 24.

PARIS.—PETERSON'S THEATRE (R. Peterson, manager): Friends Dec. 15; small house; audience well pleased. Felix Morris 18; small house. Gladys Wallis 20; fair house; performance excellent. Barlow Brothers' Minstrels 22; Lady Windermere's Fan 27.—ITEM: The failure of Manager Peterson to furnish an orchestra, according to contract, caused Robert Downing to cancel his engagement here.

MARLIN.—KING'S OPERA HOUSE (C. A. King, manager): Joshua Simkins Dec. 20; good house.

TAYLOR.—OPERA HOUSE (B. A. Borth, manager): Texas, or, The Siege of the Alamo, Dec. 17; poor house. Ellen Beach Vaw 19; small but appreciative audience.

EL PASO.—MYERS' OPERA HOUSE (McKie and Shelton, managers): Milton and Dollie Nobles in For Revenue Only Dec. 17; Love and Law 18; undeservedly small houses at both performances. Sam T. Jack's Bull-Fighter 12.

BEAUMONT.—OPERA HOUSE (John B. Goodhue, manager): Joshua Simkins Dec. 15; good business; audience well pleased. Fisher's Cold Day co. 17; good co. to a well-filled house. James J. Corbett co. 27; Robert Downing and Eugene Blair in The Gladiator 28.

GAINESVILLE.—OPERA HOUSE (Paul Gallia, manager): Barlow Brothers' Minstrels to good business Dec. 19.

PALESTINE.—TEMPLE OPERA HOUSE (Dilley and Swift, managers): Ellen Beach Vaw Dec. 17; large and well-pleased audience. Entertainment 18 by home talent, assisted by Con Boyle, the noted Southern banjoist, to S. R. O.

DALLAS.—OPERA HOUSE (George Anzev, manager): Robert Downing Dec. 17, 18; good business. Friends 19, 20 to fair business. Gladys Wallis 21, 22; small houses. Gladys Wallis and co., after the performance, were banqueted by the Dallas Lodge of Elks No. 72.

BRENNAN.—OPERA HOUSE: James J. Corbett in Gentleman Jack Dec. 22 to a splendid house. Friends 29.

GREENVILLE.—KING'S OPERA HOUSE (J. O. Tear garden, manager): Charley's Aunt Dec. 17; good business. On the Rio Grande 20; large and well-pleased audience; excellent production by local talent.

WACO.—GARLAND OPERA HOUSE (J. P. Garland, manager): W. A. Brady's co., with James J. Corbett, presented Gentleman Jack to a good house Dec. 18 at advanced prices. Corbett received an ovation. Joshua Simkins 21 to a poor house; fair performance.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burton, manager): The New Boy and the Calhoun Opera co. are the immediate attractions.—LYCUM THEATRE (Briant S. Young and D. L. Balfour, managers): Rip Van Winkle was presented to fair business Dec. 17-22. This house has changed its management, and will hereafter make prices 15 and 25 cents instead of 25 cents straight as heretofore. The former manager, T. F. O'Malley, will take his co. and brave the dangers of adjacent towns. Mr. Young is an ambitious young man who has always had an inclination for things theatrical. He has made a dramatization of The Manxman, which I am told is fairly good.—ITEM: The Grand Opera House (John B. Rogers, manager) will be opened on Christmas night, the play of Moths being presented by the stock co., consisting of T. D. Frawley, Howard Kyle, Harry Carson, Charles W. King, H. D. Blakemore, P. A. Nanney, Frederick Trader, Jennie Kennark, Madge Carr Cook, Blanche L. Bates, and Jean Coye. Mr. Frawley will have charge of the stage. The house is a very cozy little theatre with a seating capacity of about six hundred. The seats are in imitation of ebony, the

TELEGRAPHIC NEWS

CHICAGO.

Holiday Business Booming in the Big Western Town—Hall's Chronicle of Theatrical Events.

[Special to The Mirror.]

CHICAGO, Dec. 31.

The old year has but a few more hours of life, and I do not believe that many tears will be shed when it breathes its last and passes away. It has been a hard taskmaster, this old year, especially with the members of the theatrical profession, who, by the way, are the bravest people in the face of misfortune that I have ever seen. I sincerely hope that young 1895 will do better by them, and I wish a happy and prosperous New Year to everyone, from the man in the box-office to the guardian of the stage door.

The pleasant custom of sending holiday greetings is one peculiar to the English people, but some American actors are adopting it. I had a characteristic card from E. S. Willard, away over in Surrey, and the good wishes of that clever character actor, J. E. Dodson, both English actors, who deserve to have been born in America; also one of Gus Williams' unique and always original New Year's cards, and a memento of the season from Mark Smith.

Christmas week started in with a boom and the holiday houses were enormous all around, but Old Boreas put on the gloves Wednesday night and gave us an uppercut in the way of a blizzard that was good enough to push along. Thursday night the boy in the box-office was so lonesome that he had to read "Tribby" and the man who calls the carriage numbers was out of a job. It knocked the bottom out of what promised to be a record week.

The Greater Shennandoah has caught on largely at the Columbia, and the spectacular battle scene is well carried out. The company is an excellent one and business has been good. The second week opened up well last night.

Herrmann has been drawing crowded houses to the Chicago Opera House. His temper was naturally ruffled last week by the uncalled for article about his wife and himself in a New York paper, and he is firm in his intention of pushing his \$50,000 libel suit, despite the profuse apologies offered. He remains here one more week and will be followed by Primrose and West's Minstrels instead of by Hallen and Hart, who, I am informed, have no date at Manager Henderson's house.

Whisker Bulletin No. 4.—My face foliage is thriving, barring a few desultory gray hairs. Kirke La Shelle writes to warn me that he has his whiskers copyrighted and will brook no infringement. He need have no fear. His fringe is safe. I have not adopted the box-toed style of whisker employed by poor Sam Cox.

Camille D'Arville had a great Christmas at the Schiller. With Manager Prior and her company she gave a morning entertainment for about 3,000 waits of the street and gave them all presents. George Boniface made a hit as Santa Claus and the avoirdupois ingénue, Marie Dressler, set the kids wild. At the Christmas matinee one of the pretty Hollins girls sang Miss D'Arville's role very well.

Frederick Warde and Louis James had a very good opening at the Schiller in Carleton's tragedy, *The Lion's Mouth*, and they will no doubt have an excellent engagement.

Sothern's week at Hooley's, with Captain Lettarblair, was a fine one, and this week he is giving his repertoire. Joe Murphy filled the house Thursday afternoon last with Shaun Rhue, for a worthy Catholic charity.

On the Mississippi has entered upon its last week at McVicker's, where it has been doing well, and *The Black Crook* is announced to follow.

Mrs. Jennie Kimball purchased a \$1,000 diamond-studded watch for Corinne when she was in Canada recently and the dealer guaranteed to send it to her free of duty. He trusted it to a special messenger, who handed it over all right. As there was something wrong with the spring it was taken to a local jeweler for repairs, and a day or two later a customs officer waited on Mrs. Kimball and informed her that the watch was confiscated. She will hold the Canadian jeweler.

Manager Doblin, of Charlie Dickson's company, relieves the soubrette monotony by sending in the name of Mr. Przybylowicz, a hotel man of Leavenworth, Kas., who is said to be in with the local dentist for gain.

Our Waltham correspondent has dug up Florence Maie Enickens. Regards to Aileen Plows.

A Temperance Town, with Len Stockwell, Lee Harrison and Handsome Willie Currie, to say nothing of pretty Anna Robinson, is doing well at the Grand, where it is to remain three weeks longer.

Hopkins' Transatlantics has been doing finely at the Haymarket, where *The Country Circus* opened last night to a great house.

John Buss, the clever scenic artist of the house, has just painted a very artistic curtain for the Columbia. It is a gem.

Manager H. R. Jacobs is at the Auditorium, making his usual rounds. His houses here continue to do well. Corinne had a fine week at the Alhambra, *The Great Brooklyn Handicap* opened well there yesterday, while Steve Brodie follows. Cleveland's Minstrels are at the Academy of Music, to be followed by Pawn Ticket No. 210, and at the Clark Street Theatre *The Silver King* is the bill.

Carl A. Haswin, of the latter company, was presented with a bicycle by his company on Christmas Day, and his manager has protected himself by taking out an accident policy.

My friend, H. Angel Smith, of Willie Collier's company, has sent me a large photograph of himself reclining in an easy chair and looking as though he owned three railroads. My only regret is that he doesn't.

Grattan Donnelly's new play, *Virginia*, made

a big hit at the Lincoln, and Julia Stuart scored heavily in the leading role. John Griffiths followed yesterday in *Faust*.

Nellie McHenry had a good week at Havlin's, where *Old Glory* opened before a big house yesterday.

It is reported here that W. A. McConnell has sworn off on smoking, and is using the new smokeless toothpowder.

Manager Frank Hall continues to add to his bank account at the Casino, where his continuous performances draw heavily, and at the Winter Circus and Water carnival, where Jules Levy tootles on his cornet.

At the Casino Cora Beckwith is stopping in the water for two weeks. Just think of being in water for two weeks! Regards to Bob Arthur. Captain Boyton please write.

Good vaudeville shows are being given at the Lyceum, Olympic, Gaiety and Park.

All of the theatres will give holiday performances to-morrow.

Once more, happy New Year. We'll have just one more and then we'll all go home.

"Biff" HALL.

PHILADELPHIA.

Very Prosperous Christmas Week at the Theatres, and Good Promise for this Week.

[Special to The Mirror.]

PHILADELPHIA, Dec. 31.

Bessie Bonehill was taken ill with symptoms of la grippe on Christmas day, but fought against the disease until the matinee of Saturday. During the performance she fainted twice, and after the curtain went down was taken to her hotel, and medical aid summoned. The physicians ordered her to cancel all her engagements for two weeks at the very least, and said that if she did not go to bed and stay there, she would never recover. Manager Henry at once wired ahead the condition of affairs, and canceled all time for a fortnight. Miss Bonehill's condition was very serious on Sunday. She is having the very best of care, and a trained nurse has been employed. At times she is rational, when it is with great difficulty she can be kept from moaning over the fact that this is the first time she has ever succumbed to an illness which prevented her from keeping her engagements. Her part was taken by Miss Beaumont on Saturday night.

There was great trouble in the company playing *In the Foot-hills* on Saturday night. The Sheriff seized the scenery and paraphernalia on a debt owing by Orson Clifford, one of the owners of the play. Miss Adelaide Worth, the star, suspecting trouble, had retained a lawyer also, and had an attachment ready to spring had the first one failed. Half of the play is owned by Frank A. Demithorne, who is treasurer. It is the intention of the latter to force a settlement from the Cliffords, so that the company may be considered as having disbanded. During the altercation at the close of the performance, Manager Speck, of the Standard Theatre, ordered Clifford out of the house, and told him that he would hold his grunk until he (Clifford) had returned money which had been gotten from him (Speck) by false pretenses.

Christmas week was decidedly on the order of the banner at every house in the city. Every manager wears a smile.

Sowing the Wind at the Chestnut Street Opera House, with a superb company in a superb performance, closed its first week to enormous business and to delighted audiences. Mary Hampton and J. H. Gilmour acquitted themselves with the highest credit. The play remains the present week.

Charley's Aunt continues its three months' run at the Chestnut Street Theatre, and to very large attendance. It has a two months' stay in the future, and will doubtless fill out the time to the same excellent audiences.

Francis Wilson at the Broad is in his final week.

Bessie Bonehill changed managers during her week at the Empire, Mr. Blume retiring and W. B. Henry assuming charge. Business has been large, and there is a large advance sale.

The Standard had a great week with *In the Foot-hills*. The company is fair. Sadie Hasson's *A Kentucky Girl* follows, with bright prospects for the week.

Uncle Tom's Cabin at the Academy closed the first of its two weeks with fair attendance. Extremely cold weather affected the receipts somewhat. The house is so large that three thousand people are required to give the eye the comfort of only a fair audience.

Manager Howe bought the time of *In the Tenderloin*, which was booked to follow Mrs. Langtry, and that actress will continue her engagement this week at the Walnut, appearing for the first time in Sidney Grundy's adaptation of Sardou's *Maison Neuve* (A House of Cards). Esther Sandraz, A Happy Pair, and A Wife's Peril will be the repertoire for part of the remaining time.

Gilmore's Auditorium had a big week, so far as concerned receipts, with Lew Dockstader's Minstrels. Dockstader personally bore away the honors. The Boston Howard Athenaeum company is on this week.

The National enjoyed one of its old-time holiday weeks with attendance at all times beyond the capacity of accommodation. The case of *The Hustler* is mainly an improvement over last season, especially in Harry Watson and his wife, Alice Hutchins, whose specialties form a very acceptable feature of every performance. A Run on the Bank, with Ward and Vokes, follows this week.

Otis Skinner in *His Grace De Grammont* has a part which he adorns. It is truly a magnificent piece of work. But the company which is not altogether choice, slaves at making bricks without straw. This more particularly applies to the women of the cast. Clyde Fitch, author of the play, sat in a box at the first production Monday night. The Park enjoyed a fine week, and a repetition is sure to follow the production of *Off the Earth*, the attraction this week.

Captain Paul is a heavy and cumbersome production, and it took a few nights to get it in working trim at the Grand Opera House. It is drawing good audiences. It remains his week.

Paul Kauvar filled the People's last week and the performance merited the crowds. It was handsomely staged. The White Squadron succeeds.

Creston Clarke is at the Girard Avenue, and *The Romany Rye* at Forepaugh's this week.

The Lyceum, with the Creole company, turned hundreds away last week and the same condition will probably prevail with the Fay Foster company this week. Marie Stuart joins the company here for the week. This is the second appearance of the company this season.

Adelaide Worth, leading lady of *In the Foot-hills*, makes her entrée in the first act upon a very spirited horse.

May A. Bell, the soubrette of *In the Foot-hills* company, has completely recovered from the surgical operation which she underwent at a hospital in this city while under engagement at the Kensington Theatre.

The German Volunteer at the Kensington, under the management of Sam Ellis, did an excellent business Christmas week.

Bernard Stavenhagen and John Gerardy give a concert at the Chestnut Street Opera House Jan. 3.

The Columbia College Musical Society gave an entertainment that was fairly attended at the Walnut on Thursday. The students were up in all the mysteries of musical work, but whether or not they were posted in Latin or Greek and Mathematics, the programme did not say.

EDWIN RUSHTON.

BOSTON.

Westward, Ho! Produced at the Museum—Marie Burruss's Marriage Announced.

[Special to The Mirror.]

BOSTON, Dec. 31.

To-night Boston will have richness and gaiety in the way of theatrical attractions, the changes being among the most important that have taken place this season.

Leading in interest is the first performance upon any stage of *Westward, Ho!* a comic opera by Richard D. Ware, a young lawyer of this city, and Benjamin G. Woolf, the musical critic of the *Herald*, at the Museum. The house was sold out days before the performance to the society friends of the author and composer. The cast follows:

Sir Lionel Ravenswood	J. H. Ryley
Reginald	Clinton Elder
Hair-Trigger Hal	Harry Davenport
Colorado Sam	George F. Marion
Bar-Keeper	Thomas Riley
Plain Smith	E. Aiken
Violet	Panny Johnston
Maude	Annie Lewis
Prosecuting Attorney	Anne V. Sutherland
Ethel	Rosalind Kissi
Edith	Mary Biffen
Alice	Agnes E. Daly
Clair	Jennie Carrigan
Grace	Annie Black

The scene is laid in the town of Maverick, in Wyoming, formerly a typical frontier town, with all its appurtenant bar-rooms and desperadoes, until the town government came into the hands of the influx of girls from the East, attracted to Wyoming by its extremely favorable stand on the woman suffrage question. The girls have done away with all the old toughness of the town, and the gamblers and desperadoes have all left, with the exception of Colorado Sam, who has abandoned faro to become master of ceremonies at the dances, and Hair-Trigger Hal, an ex-desperado, who has reformed owing to the election of his daughter Violet, the belle of the town, as sheriff. As a matter of fact, Hal is Harold, Earl of Ravenswood, who left England years before and went West, though his identity is entirely unknown to anyone.

The story begins on election day, Violet being up for re-election, but in some doubt of success, owing to the expiring struggle of the down-trodden masculine half of the community; but, by the arrival of the round-up, brought in by Reginald, Violet's adorer, and the lovers of all the other girls, by the aid of some feminine political tactics, she comes in ahead. Just at this time, Sir Lionel, Hal's younger brother, arrives. He has assumed the title in his absence, believing him to be dead, and has come to America to see about some ranches that he owns. Hal recognizes him, though Lionel does not recognize Hal, and so begins to pay great attention to Violet, in ignorance that she is his niece. Violet is responsive, which makes Reginald extremely jealous. Sir Lionel invites everybody to a dance given by him to celebrate Violet's re-election. At the dance she continues to keep Reginald jealous by coquetting with the nobleman, and he finally leaves the dance in a rage.

Sir Lionel now discovers that Hal is his elder brother, but says nothing to anyone about it, though the fact that he is but a younger son, and Violet's uncle, is most disconcerting to him. After the dance Reginald meets Colorado Sam, the retired gambler, and a plot is made to have Colorado fleece Sir Lionel of an enormous sum which he carries, making it necessary for him to leave town, as it is Colorado's opinion that Violet is ready to marry Sir Lionel for his money. The money is to be sent to him again, and Reginald enters into the scheme, believing that all's fair in love and war. The next day Colorado meets Sir Lionel, who has decided that he must become reconciled to his lot of younger son, and who begins the day with the determination to live up to his position and ruin himself as soon as possible. This renders matters easy for Colorado to get him into a game, and, as the last dollar goes, Violet comes in, and, as her duty as Sheriff requires, arrests them both. She is determined to let the law take its course, until Hal tells her she "ought not to be hard on her poor uncle," when everything is cleared up and explained, Violet telling Reginald she was only trying his love when she was flirting so desperately with Sir Lionel. Hal pairs off with Marian, the prosecuting attorney, who had formerly been his

counsel in his attempted murder cases; and Sir Lionel, regarding it incumbent upon him to marry beneath him, proposes to a pretty type, writer, and is accepted on the spot.

Julia Marlowe Taber, supported by her husband and other actors who have been seen with her here in the past is to open a three weeks' engagement at the Hollis Street to-night. The first bill will be *The School for Scandal* which Miss Marlowe has never given here before. During the three weeks which she remains here Mrs. Taber will give all the favorite pieces of her repertoire, the only other novelty being *Colombe's Birthday*.

Lillian Russell in *The Grand Duchess* will open a two weeks' engagement at the Tremont to-night.

A fourth attraction of equal strength with those already mentioned will be at the Boston where James A. Herne reappears in *Shore Acres*, which has not been played here since its tremendously successful run at the Museum. The piece will have an effective production and the cast compares very favorably with that which gave it during the last nights of Boston's historic stock company. Mr. Herne has hosts of friends in the Hub and they will all be at the Boston this week.

James B. Mackie in *The Sideshow*, is announced for a week's engagement at the Grand Opera House. Last week's production of *Oliver Twist* attracted unusual attention. A professional matinee was given on Thursday, and all the actors in Boston were in attendance. Particularly effective was the work of Elita Proctor Otis, whose Nancy Sykes showed dramatic powers beyond any her Boston admirers had fancied of her.

Why is it that a second cast in a popular piece never meets with particular favor in Boston? When the Lyceum company gave *The Amazons* at the Hollis Street the house was packed. Now Johnstone Bennett and a particularly good company give the piece at the Columbia, but the business does not compare with that of the other engagement. Those who fail to see Miss Bennett's performance miss some particularly clever work. A. M. Palmer's home company follows next week with *The New Woman*.

This is the last week of Jacinta at the Castle Square, and on 7 the Louise Beaudet Opera company will present an adaptation from the French which will be named by popular choice. The work is a version of *Poulette et Poulet*, Englished by I. W. Norcross, Jr., who adapted *The Mascot*, and who is staging the production. The music is by Herman Perlet, the conductor of the company. Miss Beaudet has been most enthusiastically received, for her work in *Puritania* made her a very popular favorite here. She has a particularly congenial part in the new opera, and from what she tells me it should make a great success.

Humanity bids fair to duplicate *The Cotton King's* success at the Bowdoin Square. W. A. Brady has given the melodrama a most effective setting, and the company is one of the strongest that has ever been seen here in such a piece. Joseph Grismer and his wife are capital, and C. W. Couldock and Annie Clarke do excellent work. It is unfortunate that the piece cannot have a large run here.

A Black Sheep continues to pack the Park. George H. Batcheller has assumed the management of the Lyceum, and the new regime will open this week with the Russell Brothers' company. Mr. Batcheller's son will have the active management of the house, which should prosper. I hear rumors of a new house being erected upon the site of the Lyceum, but that will not take place for a long time yet.

The other attractions are: Keith, strong vaudeville bill headed by George Thatcher; Palace, Sam T. Jack's *Creoles*; Howard Athenaeum, continuous variety; Grand Museum, Katherine Rober in *A Heroine in Rags*.

Boston theatregoers were surprised to learn that Marie Burruss was married last June. Her intimate friends heard of the marriage, but it was kept a secret at her request until she retired from the stage, which she has now done. The groom is Mr. Guy Wilber Currier, a wealthy young man of Lawrence, who is well known in social circles in this city as well as at his home. The ceremony was performed in New York city on June 13, but the secret was well kept so long as Miss Burruss was leading lady of James O'Neill's company, from which she resigned three weeks ago, as has been told in *THE MIRROR*. She has returned to this city and Mr. and Mrs. Currier will go at once to their home at Adams, Mass., an attractive suburb of Lawrence. Mr. Currier has recently taken up the study of law and was admitted to the bar here two weeks ago. He has entered the office of Hyde, Dickson and Hyde, one of the leading firms of the city. Miss Burruss has been a particularly popular favorite here since her first appearance in the Museum stock company three seasons ago. Her advancement was especially rapid and she was the leading lady of the organization when she resigned to go with Rose Coghlan. Her retirement from the stage is regretted by all, but Mr. and Mrs. Currier are being overwhelmed with congratulations.

Theatre changes and rumors of changes are the order of the day now. I have already mentioned the new management of the Lyceum. The Columbia has been the subject of much talk and more speculation, and theatrical people are wondering what will be the final outcome of the negotiations which are pending. As Rich, Harris and Frohman are to have the Museum after this season and will give there the kind of productions which they have been giving at the Columbia, they will have no use for the South End house. W. A. Brady wishes the house for a series of melodramas and holiday spectacular productions, and he has made arrangements with the present lessees for a transfer of the lease, but here is where the hitch comes: J. J. Grace, the owner of the property, is willing to have them sublease the house, but refuses to let them transfer it. Under the original provisions of the lease at the end of each period of two years they may

surrender the house by giving four months' notice and forfeiting \$10,000. The lease was for seven years more. Mr. Brady says that he has made Mr. Grace an offer and if he does not accept it, he will take another Boston house which has been offered him on advantageous terms. Rumor has it that if Mr. Grace refuses to lease the Columbia to Mr. Brady directly Mr. Frohman will sublet it to H. R. Jacobs.

It was also reported that H. C. Miner had obtained a lease of the Castle Square, but that received prompt denial from Manager Edward E. Rose, who will carry on the lease along the present lines. Rumors of a change of management at the Park are also denied.

What does the word "season" mean as applied to a theatrical contract? That is a question which they had to determine in the municipal court last week. The question arose in the case of Mark Price against Marie Burroughs to recover for three weeks' services, at \$75 a week, in her company. He claims that he made a verbal contract with Miss Burroughs for the "season" of 1894-95, and that the contract was wrongfully broken in Baltimore in November, when the company left that city and took a temporary rest. Miss Burroughs claims that the engagement was for an indefinite term, and was to continue for only such time as the company was successful, and further, owing to her illness and the bad business in Baltimore, the "season" closed when the company left Baltimore. The case is important, not only because of the standing of the parties to the suit, but because it raises an important question as to what constitutes a theatrical "season." The rights of actors making engagements might also be materially affected by the decision. After two days devoted to hearing testimony and arguments on both sides, Judge Burke reserved his decision.

Edward E. Rose has just had a number of clever inventions patented so that the ship scene of Captain Paul can be put upon any stage as effectively as it was at the Castle Square. The piece returns to the New England circuit in February.

William T. Stanton, the actor, who died in 1890, made two wills, and as a result the settlement of his estate has been in liquidation ever since. At last the court has allowed the document giving the estate, which is worth \$5,000, to Lawyer Charles H. Pattee and disallowed the one giving the same to George F. Matthews, of Winthrop, at whose home he died.

R. A. Barnet will send an agent to London next Spring to arrange for the production of his burlesque in that city.

James J. Corbett will produce his new melodrama, *The Naval Cadet*, in this city.

John J. McNally's new farce for Peter T. Dailey will be called *The Night Desk*. It will be produced at the Hollis Street.

Otis Harlan celebrated his twenty-eighth birthday in this city on Saturday, and the performance at the Park was interrupted by having a beautiful ivory-headed, silver-mounted cane handed over the footlights to him.

If present arrangements are carried out, James A. Herne will play *Shore Acres* in London during May, June and July of this season.

Fred. Lenox and Josie Sadler began their tour in Prince Pro Tem at Lynn to-night. William E. M. Quinn is the musical director, and James Gilbert staged the production, which is an improvement over the original version.

The Palace had a novelty to-night in the shape of a midnight performance, to watch in the new year. The performance began at 11 p. m.

Aladdin, Jr., is to be the first spectacle given at the Castle Square. The season will begin Feb. 4. George E. Lothrop is to make an extended trip to California and Mexico.

The press agent of the Bowdoin Square tells a very pretty story of the scenery of Humanity being so effective that one of the horses' nibbled at the painted grass.

CINCINNATI.

A Precedent for Two Weeks' Engagements by First-Class Attractions—Box-Office Row.

[Special to The Mirror.]

CINCINNATI, Dec. 31.

Nat C. Goodwin and company continue at the Grand for another week, presenting to-night in *Mizzoura*. Later in the week the dual bill of *Lend Me Five Shillings* and *David Garrick* will be given. Following Goodwin is *The Girl I Left Behind Me*.

Hagenbeck's trained animals are appearing at the Walnut this week with matinees daily. Marie Jansen is underlined.

Havlin's has Hopkins' Trans-Oceanic Specialty company. Will be followed by Old Glory. Gracie Emmett is appearing in *The Pulse of New York* at Robinson's. Next is Fabio Romani.

The Fountain had large audiences yesterday for the International Vaudeville and will have Reeves and Palmer for the coming attraction.

H. W. Williams' Own Specialty company, with J. W. Kelly, opened well yesterday at the People's. Manchester's French Folly company follows.

At Heuck's yesterday *The Derby Winner* opened its engagement. Next week, Hallen and Hart will be here.

Kohl and Middleton's Museum on Vine Street has inaugurated the continuous performance. The curio attractions are always to be seen in the upper halls, and on the auditorium-stage performances are going on all the time from two until eleven.

John H. Havlin, of the Walnut, has been in Chicago and St. Louis the past week.

We have had vivid reminders of the Pollard-Breckinridge trial the past week. Colonel Breckinridge lectured last Thursday and part of his box-receipts were attached to satisfy the claim of a Cincinnati lawyer who had taken depositions for him. The constable had to climb through the front window of the box-office in order to attach the money. The case is to be fought in the Squire's Court. Manager Ander-

son, of the Fountain, while in New York the past week, endeavored to secure Madeline Pollard to appear in his Cincinnati theatre. Miss Pollard, however, declined the proposals made to her.

The two weeks' engagements just played here by Camille D'Arville and Nat Goodwin demonstrate that Cincinnati is good for two weeks' stands for a good company. The former played to more money the second week than the first, and the indications are the same for Mr. Goodwin's engagement.

The weather has been simply abominable during the holidays, snow storms have been frequent at nights, and the theatres have suffered much in consequence.

All the theatres will have extra matinees on New Year's day.

WILLIAM SAMSON.

WASHINGTON.

A New Theatre for the Capital—Richard Mansfield Cancels His Irving Indebtedness.

[Special to The Mirror.]

WASHINGTON, D. C., Dec. 31.

Richard Mansfield is the attraction for the week in repertoire, opening in Arms and the Man, at Albaugh's Grand Opera House. That charming play, *Shore Acres*, had a prosperous stay, closing on Saturday night to large attendance. A return engagement of the successful Mme. Sans Gêne is announced as the coming attraction.

James T. Powers in *The New Boy* is announced for the week at the Academy. The Two Colonels, which had its first production here last Monday night, was accorded a warm reception. Careful revision will establish a permanent success. The story has already been told in THE MIRROR. The play was handsomely staged, and the company, headed by Frank Mordaunt, won well-deserved praise for artistic work. William Hoey in *The Flaming* follows.

In Old Kentucky is at the New National this week. 1892 played to the capacity at every performance during the past week. Francis Wilson comes next.

Charles T. Ellis, in *Casper The Yodler* will fill the week at Butler's Bijou Theatre. The Stow-away had a fair week. Walter Sanford's *A Flag of Truce* is the next attraction.

Sam Devere's Own company is announced for the week at Kernan's Lyceum. Weber and Fields played to good business. Rentz-Santley follows.

A new theatre here is one of the sure things for next season, a permit for the building having been issued by the Commissioners of the District last Friday. The site is the Blaine property on Seventeenth Street, fronting Lafayette Square. The property has been leased for a term of one hundred years to the firm of Wood and Layelle, of Chicago, architects and theatre builders, Sosman and Landis, the scenic artists, being associated in the new enterprise. It is to be constructed of steel and stone, and will be perfectly fireproof, and will cost \$250,000. The seating capacity will be 1,800. A roof garden will surmount the building, and be reached by two large elevators. John W. Albaugh has been tendered the management, and an interest, and has accepted. It is to be called the Lafayette Square Opera House. The work of demolishing will be commenced this week, and the house will be ready for occupancy next September.

President Cleveland visited the theatre for the first time this season on Friday night, when he occupied a box to witness *Shore Acres*. He was there on invitation of Congressman Henry C. Miner, and was accompanied by Mrs. Cleveland, Mrs. Perrine, Private Secretary Thurber, Secretary Lamont, Secretary Carlisle, United States Treasurer Morgan, and Comptroller of the Currency Ekels.

Richard Mansfield has just made the last payment of \$1,633 to Henry Irving's attorneys in New York, finally settling his indebtedness to the English actor. It will be remembered that Mr. Mansfield occupied Mr. Irving's Lyceum Theatre, London, and lost a great sum of money, the amount of the clear loss being stated at \$165,000.

The Choral Society presented Handel's oratorio, *The Messiah*, at Convention Hall on Friday night to an audience that completely filled the vast auditorium. Emma Juch, Katherine Fleming, William H. Rieger, and Ericsson Bushnell were the accomplished soloists.

Annie Lewis, who spent Christmas here with her parents, left that evening for Boston.

Hans F. Roberts, a young Washington actor, is winning golden opinions for his artistic work as Tim the Tanner in *The County Fair*.

JOHN T. WARDE.

ST. LOUIS.

A New Theatre to be Erected and Pope's to be Torn Down—Attractions.

[Special to The Mirror.]

ST. LOUIS, Dec. 31.

John Drew will be at the Olympic Theatre this week, opening with *The Butterflies*, supported by Maud Adams and the company that played in New York.

Hanon's *Fantasma* is at the Hagan this week, and opened with the matinee yesterday. Both afternoon and evening performances had big audiences. Colonel Hopkins made a change of bill at Hopkins' Pope's Continuous Theatre yesterday afternoon, producing *The Plunger*. Josephine Morse made her debut as leading lady of the stock company, and made a decided hit. Malcolm Williams, the leading man of the company, also made a success in his part, and divided honors with Miss Morse. The vaudeville of the programme was strong, and the house was crowded all the afternoon and evening.

James H. Wallick is producing *The Bandit King* at Havlin's this week.

The Standard Theatre is playing for its New Year's attraction *Pat Reilly's Vaudeville* and Burlesque company in *Hades-Up to Date*.

Colonel Hopkins was in Chicago all last week

looking after his road show. The Trans-Oceanics, which will be in Cincinnati this week, at which point little Gertie Cochran joined them yesterday for the rest of the season.

The taking off of the pantomime last week because it did not please the patrons of Pope's Theatre, who want dramas, will necessitate the postponing of the production of *Joy that Kills*.

It is reported that Charley Meade, a well-known local newspaper man, will assume the management of the Standard Theatre to-morrow.

The *Star-Sayings* announces that certain capitalists will build a new theatre for Colonel Hopkins, who is now running Pope's Theatre so successfully. It will be located on a corner opposite the Hagan Opera House, and will be one of the handsomest in the city. It will be completed by the Fall and then Pope's will be torn down and an office building erected on the site.

Colonel Short, manager of the Olympic Theatre, is enthusiastic over the Sandow engagement at his house the week before Christmas. He verified his statement by figures, that the engagement was the largest for the corresponding week of any since 1890.

W. C. HOWLAND.

PITTSBURG.

The Gaiety Girls, The Girl I Left Behind Me, Darkest Russia, and Other Bills.

[Special to The Mirror.]

PITTSBURG, Dec. 31.

The Gaiety Girls are at the Duquesne for the week. Rice's 1892 next week.

The Girl I Left Behind Me, at the Alvin, has a large advance sale. The Lilliputians follow.

Hallen and Hart's *Later On* is this week's bill at the New Grand. Next week, Effie Ellsler.

Darkest Russia will fill the week at the Bijou. In Old Kentucky follows.

The Nominee, with Robert Hilliard in the lead, will fill the week at the East End Theatre.

The French Folly company is at the Academy's Next week, Weber and Fields.

The New World's Museum-Theatre, Allegheny, is drawing excellent patronage.

Davis' Eden Musee-Theatre has good houses. Zella Clayton has joined the French Folly company.

JOSEPH CROWN.

CLEVELAND.

Effie Ellsler, Mrs. John Drew, On the Bowery, and the Mid-Winter Circus of the Grays.

[Special to The Mirror.]

CLEVELAND, Dec. 31.

The Euclid Avenue Opera House this week has Effie Ellsler and her excellent company in Doris, Hazel Kirke, Egypt, and A Woman's Power. On Saturday evening souvenirs will be presented to the ladies, in the form of a portrait of Miss Ellsler. Next week Della Fox and James O'Neill divide the week.

Mrs. John Drew and company in *The Road to Ruin* are at the Lyceum Theatre this week, and will be followed by Felix Morris.

On the Bowery, with Steve Brodie as the chief attraction, is at Jacobs' Theatre. Next week, Jane.

At the Star Theatre, Peter Maher's Athletic and Specialty company is the attraction. Next week, H. W. Williams' Meteors.

The Mid-Winter Circus of the Cleveland Grays at their new armory is very successful.

WILLIAM CRANTON.

BURNED IN GREENVILLE.

[Special to The Mirror.]

GREENVILLE, Tex., Dec. 30.—The King Opera House was burned to-day.

J. O. TEAGARDEN, Manager.

THE DISTRICT ATTORNEY.

Rehearsals of *The District Attorney* will begin at the American Theatre to-morrow (Wednesday). Manager T. Henry French completed the cast, which promises to be notably strong, on Saturday. It includes a number of favorite New York actors. The scenery has been painted by Richard Marston and Joseph Clare. The play will be produced on Jan. 21.

AT IT AGAIN.

John F. Cordray some time ago announced that he would renounce his piratical ways and allow no more depredations of that nature to be committed in Cordray's Theatre at Portland, Ore. The sincerity of Mr. Cordray's declaration is shown by the fact that last week he played the Charles Riggs' company of pirates there in *The Galley Slave* and *Woman Against Woman*.

GISMONDA'S BIG BUSINESS.

Fanny Davenport in *Gismonda* played to immense receipts last week at the Fifth Avenue Theatre. The Christmas matinee and evening performances drew \$2,000. Mr. Miner has made a proposal to Miss Davenport to add ten weeks to the original time laid out for her engagement, but it is not likely that she will sacrifice the probably larger profits that are awaiting her in other cities. The production of *Gismonda* is undoubtedly the costliest of any play, with the exception of one or two spectacular productions, that New York has seen. Before the curtain rose the first night Miss Davenport's actual outlay had reached \$55,000. The indications are that she will realize heavily on this big investment.

HEERMANN BRINGS SUIT.

Herrmann has brought a libel suit against the *Standard*, a weekly paper published in this city, claiming damages in the sum of \$50,000. The *Standard* published a scandalous story concerning the domestic relations of Herrmann and his wife, who are known to be a most devoted and happy couple. In commenting on this matter, the *Chicago Inter-Ocean* pertinently says: "It is to be hoped that Herrmann will make a test case of this matter. It is high time that a halt be called on calumnious, irresponsible penny-a-liners, who are addicted to making targets of professional people. The men, and particularly the defenceless women, who happen to be on the stage, have been subjected to this species of character-wrecking long enough. Mr. Herrmann has taken up the sling in a good cause, and will win the approbation of all honest men and women in the profession and out of it."

PROFESSIONAL DOINGS.



Virginia Harned will have a holiday, owing to the production of *The Fatal Card* at Palmer's. Her work this season in Mr. Palmer's stock company has materially enhanced the esteem in which her talents are held by New York playgoers. THE MIRROR presents Miss Harned's picture herewith.

"THE DRAMATIC MIRROR, the only exclusively theatrical publication in the United States, enjoys a world-wide reputation. The *Crescent* criticisms are governed by its columns."—*Frankfort, Ind., Crescent*.

Richard Mansfield will begin his next metropolitan engagement in the month of April.

Theatrical Tidings, McKay's lively press sheet, says that Marie Burress is to wed a wealthy Bostonian shortly.

Charles Dickson's jocular speech before the curtain in a Western town, in which he "roasted" Mrs. Dickson for not appearing in the cast that night, has been taken seriously in certain quarters. The comedian's remarks were obviously in jest and he and Mrs. Dickson have had no professional or domestic differences.

"THE MIRROR has no superior as a dramatic paper."—*Boston Times*.

The theatre in Owensboro, Ky., has closed owing to bad business.

Dorothy Morton, the prima donna of *The Fencing Master*, has met with great success throughout this season. Her business has been excellent, especially in the South. In New Orleans her voice was pronounced magnificent by the press and adjectival compliments were showered upon her. They found it difficult to believe that her comic opera career began but recently.

Joseph Reynolds has secured time for Mrs. Langtry at the Fifth Avenue Theatre, beginning March 4.

Thirty copies of the CHRISTMAS MIRROR were sold in the comparatively small town of Denison Texas.

A comedietta called *Richard's Play*, written jointly by Mary C. Rowsell, the English novelist, and J. J. Dille, has run more than seventy nights at Toole's and the Strand theatres in London. It has just appeared in French's Acting Edition.

It is said that Jean de Reszké has a pecuniary interest with Abbey, Schoeffel and Grau in the grand opera season at the Metropolitan.

The following singular piece of information was sent to THE MIRROR the other day by Edward Sayne, of 141 East One Hundred and Twenty-ninth Street: "A most curious occurrence took place at the Star Theatre, Brooklyn, during the matinee performance on Wednesday, Dec. 26. Lloyd Melville, who plays Julian Belford in *The Prodigal Daughter*, suddenly ran amuck, pounced on Harry Rogers, the comedian, and almost bit off the little finger of his left hand. The members of the company have decided to present Mr. Melville with a muzzle to provide against accidents."

Florence Rockwell has been engaged for leading business by James O'Neill, to succeed Marie Burress, who was obliged to withdraw from his company on account of illness.

Arthur E. Moulton, late of A Baggage Check company, has been engaged by W. A. Brady for *The Cotton King*.

With a bright and "fetching" colored cover and with a great variety of interesting literary contributions, artistic portraits, and other features, the *Dramatic Times'* Christmas number is attracting widespread attention. Edwin Sumner Bettelheim, its editor and publisher, deserves to be congratulated upon this achievement and upon the prosperity indicated by its copious business columns.

Says the *London Era*: "The fuss about the betrayal of the story of Little Eyolf, Ibsen's forthcoming tragedy, is judiciously kept up. Mr. Krag, the supposed culprit, denies having misappropriated Ibsen's proof-sheets. Having casually perused some of them while at the printers, Krag confided the plot to a friend and his wife, and she in turn repeated it to a journalistic acquaintance. The latter went to Krag stating that he had learnt something about the piece from Berghot Ibsen, née Bjornson, who had been made acquainted with it by her father-in-law, the author himself. In the course of a lengthy conversation the journalist pumped Krag so thoroughly as to be able to publish in the paper to which he was attached a garbled account of the plot. Mr. Krag has threatened to thrash the representatives of a paper which has attacked him, and to take proceedings against Ibsen for certain suggestions made by the dramatist as to the possibility of Krag having been bribed by the journal in question to tell what he knew. When we state that Ibsen himself is ruffled, the terrible extent of the disturbance may be gauged. Luckily, it is purely local."

"Business with me is all the theatres will hold," writes Charles H. Yale, manager of *The Devil's Auction*, "and this has been the rule since my season opened in Philadelphia on Aug. 11."

J. Aldrich Libbey and wife have resigned from the Pauline Hall company.

Frank Wild, a prominent citizen of Anderson, Ind., will erect a modern theatre in that city, work on it to begin in the Spring.

Alice Pixley (Mrs. Julian Potter) will not retire from the stage this season. She is now considering several offers.



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THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1894.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. ORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK, - - - JANUARY 5, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—WILSON BARRETT, 8 P. M.
BROADWAY THEATRE.—PRINCE ANANIAS, 8 P. M.
DALY'S.—TAMING OF THE SHREW, 8:15 P. M.
EMPIRE.—THE MASQUERADES, 8:15 P. M.
FIFTH AVENUE.—FANNY DAVENPORT, 8 P. M.
GRAND OPERA HOUSE.—IRISH INSPIRATION, 8 P. M.
FOURTEENTH STREET.—THE BROWNS, 8 P. M.
GARDEN.—LITTLE CHRISTOPHER, 8:15 P. M.
HERALD SQUARE.—ROB ROY, 8:15 P. M.
HARRIGAN'S.—NOTORIETY, 8:15 P. M.
KOSTER AND BIAL'S.—VARIETY AND OPERETTA, 8 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
LYCEUM.—THE CASE OF REBELLIOUS SUSAN, 8:15 P. M.
MIRLO'S.—YOUTH, 8 P. M.
PALMER'S.—THE FATAL CARD, 8:15 P. M.
TONY PASTOR'S.—VARIETY.

BROOKLYN.

AMPHION.—ROLAND REED.
COLUMBIA.—DE WOLF HOPPER.
COL. SINN'S PARK THEATRE.—W. H. CRANE.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Saturday.

Mr. IRVING will devote the whole of next season to his American tour. As an artist and as a man he is always welcome, for more than any other foreign star he has conferred upon us real artistic benefits in exchange for golden reward. The influence Mr. IRVING has exerted upon the development of the American stage has been most valuable.

FROM all points word reaches THE MIRROR of large theatre receipts during Christmas week. This is not only satisfactory in itself, but it is a hopeful sign for the future. When people have heart to enjoy their holidays it means that they are blessed with the spirit of content and with the expectation of a return of plenty.

ACCORDING to the Minneapolis Journal, Mrs. LANGTRY attributes her perfect health to the long walks she takes "regardless of the weather." Truly, then, she is armed against the effects of that ultimate pedestrianism which may confront any of the professions except the very greatest.

THE crusade against some things of the theatre in some of the Western towns not remarkable for godliness or other things thereto appertaining is taking on aspects that indicate that the crank hath all places for a habitation, and that the average crusade develops ideas as far beyond the line of good conduct as the things sought to be suppressed.

THE tributes that our contemporaries are still paying to the CHRISTMAS MIRROR indicate the reception accorded to that number by everybody. The large edition was exhausted several days ago, the News Companies having been unable to supply the demand.

NEW YORK theatre management is risky business. Any one that doubts this has only to compare the list of their names to-day with that of a decade ago.

NOT WANTED.

A WESTERN theatrical manager is said to be searching New York for MADELINE POLLARD, with an idea of exploiting her at "popular prices" as an attraction. This Western manager should note the former attempt to introduce Miss POLLARD on the stage, and hesitate.

In the meantime, Miss POLLARD's legal agent is following "Colonel" BRECKINRIDGE, who is lecturing, to attach his box-office receipts. The press despatches of a day or two ago report a fight between this agent and BRECKINRIDGE's representative in the lobby of a Cincinnati theatre over meagre receipts, and a later dispatch records the appearance of BRECKINRIDGE in another town to an audience of fourteen persons. It is quite evident that the public has no desire to encourage either Miss POLLARD or BRECKINRIDGE for pay.

Miss POLLARD's sequestration in the wilderness of the metropolis—or the indefiniteness of her whereabouts that makes it necessary for the Western manager to say that he is looking for her—does her credit. The "Colonel's" lecture tour has thus far been so appropriate to this season of frigid atmosphere that he is talking of re-entering politics. But from all indications, politics, which makes strange bedfellows, will ignore him as perfectly as has the general public, and it will not be long before even a search-warrant would be returned in his behalf with the endorsement of non-discovery.

These are healthful signs. The theatre has no use for persons of the POLLARD-BRECKINRIDGE type of notoriety. It has really no use for other notorious persons who in the hands of speculators are enabled for a brief hour to strut upon it. This sort of thing has been overdone in the theatre, and this fact will by and by become so plain that even speculation will halt in the premises.

FIRST-NIGHT JUDGMENT.

The judgment of a first-night audience in the city of New York is not always final or always reliable. It is apt to be tinged either with hypercriticism or hysteria and it frequently happens that succeeding audiences reverse it in short order.

"I care little for the attitude of the first-nighters," said an astute manager the other day, for it is as likely as not to be a delusion and a snare. Give me the opinion of the second or third night audience, composed of persons that go simply to obtain enjoyment! That is worth more in forming correct estimate of the value of what you have got than all the applause and all the froth of the first-nighters."

After all, it is not the comparatively small circle of the blasé and the curious that attend a metropolitan premiere—in the same spirit they perform a duty which they believe they owe to their own self-importance—it is not the brotherhood of "know-it-alls" who guide the destiny of a new production. It is the great, unprejudiced, incorruptible general public that speaks the last word. And for the sake of both art and of entertainments, it is well that the fate of dramatists, actors and managers are in their hands.

AN ERRONEOUS VIEW.

So far as the public is concerned the nationality and the fame of a dramatic author are small factors in the success or the failure of a play.

This has been demonstrated again and again, but never perhaps more strikingly than in the two new plays of SARDOU's produced this season in New York. A Woman's Silence was a preposterous play, and it failed signally. Gismonda is a strong play and it is meeting with pronounced success. Even such a master of dramatic construction as SARDOU cannot juggle with the public. No playwright ever becomes so celebrated that he can afford to write under the standard he himself has created.

Managers are too apt to misunderstand the public and to depreciate its independence of judgment. They are sometimes inclined to the erroneous belief that a writer's name possesses power to attract. It is this false notion that has led to the illogical practice of buying foreign plays before they are written—a practice that often enough is similar in result to that of "buying a pig in a poke."

FOOTLIGHT FUN.

SELF-SACRIFICE.

"The stage is very bad, they say,
For fear it is," quoth she,
"I'll wear my big hat to the play,
That others may not see."

—Washington Star.

WILL TAKE ANYTHING.

"I want a title for my new play," said the author.
"Something that will take, you know."
"Something that will take?"
"Yes."
"Call it 'A New York Policeman.'"—Washington Star.

AT THE THEATRE.

Sue—"Would you not like to go out and 'see a man?'"
He—"Why, no; I would not think of it."
Sue—"But really, I shan't object in the least."
He—"How absurd! How can you say such a thing?"
Sue—"Well, to tell the truth, I want to see a man myself, and I know he won't come over while you are here."—Life.

PERSONALS.



JEPSON.—A likeness of Edwin C. Jepson is seen above. Mr. Jepson has been one of Charles Frohman's business managers for the past five years, and has been connected with some of that manager's greatest successes. He has made a record as a capable and popular manager. Mr. Jepson is now in charge of the Southern Railway's Aunt company, but it is likely that he will next season be associated with his brother, Eugene Jepson, in a production now in preparation that will engage the services of a number of well-known actors.

MURRAY.—J. Duke Murray, advance agent for the Madame Sans Gêne company, was injured in Buffalo, on Dec. 24, while attempting to board a trolley car. His face was badly cut, but it is believed that he sustained no permanent hurt.

WILMER.—Sidney Wilmer will join the Charley's Aunt company to play Charley.

DODD.—Henry W. Dodd has been engaged as principal comedian of the Duff Opera company.

KING.—Emmett C. King was engaged last week to replace Charles J. Richman in the cast of The Fatal Card.

COES.—George Coes, the old-time minstrel performer, is at present at his home in Cambridge-shire, Mass., in a precarious condition. He is nearly blind and partially paralyzed.

COLGRAVE.—George H. Colgrave and Elizabeth Parquette were married in St. Paul on Nov. 28. The wedding day was also the birthday of the groom, who for thirty years has been connected with the Pioneer-Press book-binding department, and for fifteen years the St. Paul correspondent of THE MIRROR. Mr. Colgrave has many professional friends who will be pleased to hear of his happiness.

SALVINI.—Alexander Salvini, whose engagement in San Francisco was remarkably successful, was with his manager, W. H. Wilkison, honored by a dinner recently at the Bohemian Club in that city, the host being Major Bates, U. S. A. Several prominent military men were present.

AYRES.—Alfred Ayres delivered a lecture to the pupils of the Martyn College of Oratory in Washington, D. C., on Saturday, Dec. 22, on "Shakespearean Elocution."

GRAY.—Ada Gray was taken suddenly ill during her Sunday performance in Cincinnati, and the audience was dismissed. She recovered, however, and appeared for the rest of her engagement.

ATWELL.—Grace Parthenia Atwell has been engaged as leading lady for Joseph Haworth's company.

GOODFRIEND.—S. Goodfriend, who is in advance of Otis Skinner, ran into town last week.

FAIR.—George A. Fair, who for a number of years was treasurer of the Columbia and Haymarket Theatres, Chicago, has been engaged to go in advance of the Agnes Herndon company.

RESZKE.—Jean de Reszke, who is the owner of forty-five English thoroughbred horses, has been awarded a prize of \$6,000 by the Russian Government for his successful breeding. The well-known singer also owns several racing horses.

GANTHONY.—Nellie Ganthony, the drawing-room entertainer, who will appear in this country in the Spring, is a sister of Richard Ganthony, the well-known actor.

DIETZ.—Frank Dietz resigned his position as manager of Mlle. Rife last Saturday.

SOUTHERLAND.—Al. Southerland, recently manager for Sadie Martinot, arrived in town from Chicago last Thursday, having severed his connection with Miss Martinot's company.

THAYER.—Frank C. Thayer, who fractured his leg some time ago in Montreal while ahead of Herrmann, has left the hospital and came to New York last Thursday. On Saturday Mr. Thayer returned to Montreal on business, but is expected back on Wednesday.

GAUTHIER.—Judith Gauthier, the authoress of The Queen of Smiles which will be produced in this city on Jan. 14, is a daughter of Theophile Gauthier, the immortal author of "Mlle. de Maupin." Madame Gauthier is the author of "Le Livre de Jade," a novel which has had the largest sale of any novel written by a woman in recent years. Some years ago she married Catulle Mendes, but the union proved unhappy and they separated.

THOMPSON.—It is announced that this will probably be Denman Thompson's last season on the stage. The veteran actor's place in The Old Homestead will, in that case, be taken by George Wilson, formerly of the Boston Museum.

CLAXTON.—Kate Claxton's child has been dangerously ill, but is now happily convalescent.
STERN.—Ben Stern, who has been in Cuba in the interests of Pain's Pyro-spectacles, returned to New York last week. Mr. Stern will direct the tours of several companies producing the Pain Spectacles.

SEABROOKE.—Thomas Q. Seabrooke will go to Vienna in the Spring. He intends to spend the Summer abroad.

NIRDLINGER.—Charles Frederic Nirdlinger, recently dramatic critic of the Illustrated American and who has edited a portion of the series of the "Gallery of Players," is now editor of that handsome periodical.

PACKARD.—Maude E. Packard, the pretty daughter of Mrs. Beaumont-Packard, made her debut recently in Philadelphia in Maine and

Georgia. Her acting received warm praise from the papers.

MANN.—Harry Mann returned to New York from San Francisco last Friday. Mr. Mann is now president of the corporation doing business on the Pacific coast as Al. Hayman and Company.

BRAMAN.—Harry Braman, whose recent starring tour was not a success owing to a defective play, sailed for England last Saturday in search of a comedy.

DRAKE.—G. B. Drake, the artist and illustrator, has completed a water-color suggested by Minnie Madder Fiske's contribution to THE CHRISTMAS MIRROR, entitled "Brain Pictures." The artist has caught perfectly the spirit of that word sketch, and the drawing is rich in imagination and power. Mr. Drake has presented the picture to Mrs. Fiske.

LIBBEY.—James Aldrich Libbey, who has resigned from Pauline Hall's company, will return to New York this week.

LETTERS TO THE EDITOR.

SUPERFLUOUS LAGS RESPONDS.

WASHINGTON, D. C., Dec. 22, 1894.

To the Editor of The Dramatic Mirror:

SIR.—The gentleman who wrote last week under the signature of Leigh Gordon Giltner in answer to Piccolo and others, wrote more in the tone of a eulogist of certain players than in the style of an accurate student of the drama.

If I remember rightly, Piccolo and others maintained that, to-day we have no really great actors on the stage, nor did they intimate that England and France were blessed with a superabundance of them.

Now, candidly, let me ask Mr. Giltner if he thinks we have at present a really great actor on the American stage? What we may have when civilization will have spread her wings more fully over us I am not prepared to say; we have had great actors and great actresses in the past; we may have them in the future, but the question is, have we them at present?

I know of none, nor will I desire to be a good fellow induce me to say that the gentlemen he mentions are anything but rough and ready melodramatic actors who tempt the vengeance of the gods when they essay tragedy. If they are going to show what they can do that way it is about time they'd do it, for none of them is under forty, and if at that age a man is not capable of his best it isn't all likely he'll be able to do it at fifty. David Garrick had cultured London at his feet before he was thirty. Edmund Kean was in the full tide of his glory at twenty-seven. Macready, the Booths, father and son, Edwin Forrest, and the Kembles were famous at about the same age; but perhaps these men were a different kind of breed from the geniuses your Louisville correspondent mentions.

Let me assure him that there is no desire among Americans to decry American art and artists; but there is a desire among thinking people to frown on the gaudy and sentimental twaddle that is lavished on some players who have a talent for thrusting themselves before the public without much regard to anything but a notoriety that will increase their bank accounts.

I know that it is wrong for anybody to be amused at anything Mr. Mansfield says or does, but, sir, I vow to you on the faith of a genuine Bohemian that I laughed most comically at his performance of Don Juan; and that to make amends I wept when I saw him butcher Shylock and cruelly torture Richard III. In the name of all the gods at once, what has this much-praised mummer ever done that he should be held up as a model? What great character has he given to the stage? He has played Brummell, Chevalier, Jekyll and Hyde, Prince Karl, etc. I will throw the mantle of charitable silence over his attempts on Shakespeare.

Now what is Brummell? An ordinary, eccentric comedy part, painfully overelaborated in the performance by Mr. Mansfield, but no more like the real Beau Brummell than I to Hercules, or the pale face of the moon to the faintest star that swims among its fellows through the wastes of eternal Time. The real Brummell was a handsome, dashing fellow, without any affectation; his wonderful success being due as much to the graces of his person as to the audacious wit which was no respecter of princes. Mansfield's Brummell is priggish, wanting in refinement, wanting in elasticity, wanting in that effervescent manner which is the inseparable companion of wit—in short, he gave us the valet of Brummell, not the Beau himself.

Daniel Bandmann, Theodore Hamilton, Percy Huntington, and others have made just as much out of the two parts, Jekyll and Hyde, as did Mr. Mansfield; but cunning and shrewd as they are, they are not in it as puff-ers with the genius (?) who climbs to fame on the necks of his men and maid-of-all-work.

If we turn to comedy, who are our comedians? There are, of course, such men as James H. Stoddard, William J. Lemoine, William Owen, William H. Crane, Stuart Robinson, and a few others of the old school, but among the younger men who are capable of playing the high comedy roles that James Murdoch, Edwin Adams, Henry Perry, and Lester Wallack played? These actors depicted characters that will hold the stage while air surrounds the earth and as long as the sun breeds life upon it, but will Edith H. or Mr. Giltner say that the rubbish that is so popular at present will give us in the fullness of time actors who will supply the places of those great ones who made the world bright while they were on it, and who have still an interest in what pertains to their glorious art?

The fact is, sir, a great many young persons, both in and out of the profession, never saw many great actors. They see some over-fed and under-minded butcher in a great part, and knowing nothing of the character they imagine he is playing it as the great actors of the past were wont to. They hear some female shriek and whimper, and so, they cry a Siddons or a Rachel! They watch with breathless interest the contortions of some untaught wild-man of Borneo and they hail him as the successor of your Burtons, your Gilberts, and your Blakes; they read the fulsome praises of some poorly paid "liner" and they crouch before them as if they were panned by a Hazlitt or a Lamb; they worship at the shrine of imbecility, for they are fools—they can't help it—God made 'em so.

Yours sincerely,

SUPERFLUOUS LAGS.

FROM MISS EMMETT'S ACTING MANAGER.

NASHVILLE, TENN., Dec. 24, 1894.

To the Editor of The Dramatic Mirror:
SIR.—Miss Emmett was rather surprised at some statements published in your last issue and made by Louis Maurice who, up to a week ago, was her musical director. As a rule, she does not rush into print, but I do not believe in allowing people to give utterance to such a number of falsehoods without contradicting them.

In the first place, as Miss Emmett had never been in the Fifteenth Street Theatre at Omaha in her life, had never even seen the building and was five hundred miles away when it burned, his statement that she knew it was unsafe is absurd.

Mr. Maurice also states that Miss Emmett only lost a "few sticks of scenery." As a matter of fact she lost every bit of it, with the exception of two drops, and as Killarney was quite an elaborate production—we carrying everything that was used—her loss amounts to more than two thousand dollars, besides four good days' business which we would have done at Omaha, and the time and expense of getting up new stuff.

In regard to the people he says left the company, that is another falsehood. Mr. Maurice was discharged for cause.

Celia Maurice was discharged for incompetency, managers of theatres all over the country complaining of her performance—until Miss Emmett was obliged to discharge her.

Emma H. Curran was also discharged for ample cause.

Enna H. Curran was discharged for incompetency and inattention to her work. She imagined she could come to the theatre at any hour she wished, go on when she wished, and do as she wished. For instance, at St. Louis on our opening performance she was not at the theatre when it was time for the curtain to rise, and it had to be held until she was sent for at the hotel. The very next night she did not arrive at the theatre until the second act, we being obliged to play the first act without her.

All of these people were complained of by managers for their bad performances of the parts assigned them and in justice to herself Miss Emmett was obliged to let them go.

Now, as to their losses by the fire: According to Miss Curran's own statement she lost one old dress and if Miss and Mrs. Maurice had \$1,000 worth of property in their trunks, it had certainly been kept there during the entire season for no one ever saw evidence of it in their manner of dressing. These things are hardly worth mentioning but it is just as well to know the truth.

Sincerely,

HUMPHREY SACRETT,
Acting manager for Miss Emmett.

THE USHER.



A letter from Mrs. Potter, written in New Orleans on Christmas Eve, reached me a few days ago. It illustrates her interest in the welfare of the members of her profession in a practical way.

"As this is the season for good deeds," says the actress, "I ask you to let my fellow-professionals who intend to visit New Orleans, know through your columns that there is an excellent, well appointed café in that city where the most fashionable women go for their 'down-town' lunches, and which is presided over by the first women in New Orleans."

The object of this café is to provide really well cooked and good food for those who are not inclined or who are not able to afford the exorbitant charges of the ordinary restaurants.

"It will prove a blessing to members of the profession who care for and appreciate good, wholesome food, properly served and cooked. I speak from personal experience, as I was taken there myself during my recent engagement."

The establishment Mrs. Potter refers to is called the Woman's Exchange Café, and it is situated at Camp and South Streets, opposite Lafayette Square. For breakfast 25 cents is charged, for lunch 15 cents, and for dinner 50 cents. Mrs. Potter asked the local managers to allow placards advertising the Exchange to be posted in the dressing-rooms of their theatres.

At the head of the last chapter of "Trilby" Du Maurier has placed a few lines in French. Erroll Dunbar, of the Young Mrs. Winthrop company, sends me the following English rendering:

THE PASSING OF TRILBY.

Life is vain:
A little loving,
A little laughing,
And so—Good morning!

Life is brief:
A little hoping,
A little dreaming,
And then—Good night!

It is not often that an American actress receives attention from the French newspapers—which generally convey the impression that if they are not ignorant of the art and the artists of the rest of the world, they find it agreeable to pretend to be—but Kathryn Kidder is a notable exception. Her success in *Madame Sans Gêne* has been commented upon widely by the Paris press.

This unusual compliment is probably due to the fact that when Miss Kidder was in Paris her talent as an actress was recognized by the large number of newspaper writers, dramatists, and critics that gather at Arsène Houssaye's superb hotel.

Houssaye's eyes have been troubling him lately but in a letter to a warm friend of Miss Kidder here, written by his secretary, Madame Milton—one of the most accomplished and charming women, by the way, of the *monde littéraire*—contains this message:

"Tell Miss Kidder that the *maitre* is not in the least surprised at the success she has achieved and which he predicted. He considers her as great a *discuse* as Rachel was."

Coming from a man like Houssaye, one of the foremost dramatic critics of the age and whose opinions are sought eagerly, this is high praise, indeed.

Mr. Palmer has not found his season at Palmer's Theatre profitable up to the present time, it is quite true. But there are other managers besides Mr. Palmer that have been unfortunate this year.

With a play market that is practically "cornered" by two or three enterprising and daring managers, a season of stock productions at a big and expensive Broadway theatre is nowadays a rather serious undertaking to contemplate, in any circumstances.

As a matter of fact, up to now Mr. Palmer has made but one production on his own account at Palmer's, and that was the recent *Esmeralda* revival, which merely served the purpose of a stop-gap between *The New Woman* and *The Fatal Card*.

New Blood, which opened the season, was put on in partnership with Joseph Brooks and Augustus Thomas. The Olga Netherlands engagement was in partnership with Augustin Daly. *The New Woman*—and this week's production, *The Fatal Card*—Charles Frohman is responsible for.

Mr. Palmer's first individual experiment will be David Belasco's *Heart of Maryland*, for which a popular success is predicted by everybody that has had an opportunity to examine the play. The dramatization of "Trilby," due later, if well done, ought to prove interesting.

In the theatrical gossip columns of several of the daily papers I have noticed a tendency of late to discredit Mr. Palmer's management. As he has made no public complaints of its results, I cannot see just how it becomes a proper subject for outside criticism.

It should not be forgotten that for twenty years past Mr. Palmer has maintained in this city a stock company of the first order; that he has produced more American plays than any contemporary manager, and that his name is associated with many of the most brilliant successes in our theatrical annals.

The wish to perpetuate a stock company in the face of a dearth of promising dramatic material reflects honor upon Mr. Palmer, it seems to me, for it implies a worthy sentiment as well as a creditable ambition. When it is stated that in order to hold together his company, several of whose members have been identified with his name for many years, he sacrificed opportunities to fill the time at his theatre this season with such attractions as Fanny Davenport in *Gismonda*, and the Whitney company in *Rob Roy* on terms that would have assured him a splendid profit, it seems to me that he ought to be treated with consideration.

In the last two seasons Mr. Palmer's desire to keep alive his stock company has cost him a small fortune. It is true that in other ventures he has reaped large profits—profits that overbalance the losses sustained through his own organization. Nevertheless—and in spite of his failure to date to develop a successful play—Mr. Palmer's sacrifice, dictated by a regard for dramatic art and by an honest pride in his past achievements, deserves recognition—not sneers.

Howard Paul has collected a number of papers he has written from time to time, and will shortly publish them under the title of "Dinners with Celebrities." As Mr. Paul has dined with Prince Napoleon, Dumas, Zola, Rossini, Charles Reade, Sarah Bernhardt, Mascagni, Gustave Doré, and other well-known people, and as he wields a fluent, graceful pen, and possesses a retentive memory for anecdotal illustrations the book ought to be interesting and peculiarly readable.

LONDON ASSURANCE.

In mentioning the revival of *London Assurance* at the Star Theatre by Rose Coghlan, one of our morning journals states, "that its last production in this city was at Wallack's (now the Star) Theatre, May 31, 1880." To correct this error and give your readers a brief history of this comedy I would say that its last production in this city previously to the present revival was in 1888 at Wallack's (now Palmer's) Theatre.

London Assurance was originally presented in London in March, 1841, at Covent Garden Theatre, under the management of Mme. Vestris. The name of the author was given as Lee Morton, shortly after claimed as concealing the real name of Dion Boucicault. A claim to joint authorship was made by John Brougham, and so well substantiated that a court of law rendered judgment for a moiety of the proceeds of its sale in his favor.

A few days after its initial production, there appeared an article in a leading journal in which the public were attacked for tolerating such a tissue of rubbish. At the time this play was being written Boucicault and Brougham occupied the same lodgings, and the latter was frequently in the room of the former. Brougham was constantly offering suggestions, many of which were used by Boucicault. The character of Dazzle was outlined as well as inspired by Brougham, and Dazzle is generally regarded as the best and most original personage in the play.

London Assurance had its first American representation Oct. 11, 1841, at the Park Theatre, and the cast was:

Dazzle	James Browne
Dolly Sparker	Mr. Williams
Mark Meddle	Mr. Latham
Charles Courtley	Mr. Fisher
Sir Harcourt Courtney	William Wheatley
Lady Gay	Harry Placide
Grace Harkaway	Charlotte Cushman
Pert	Miss Clarendon
	Mrs. Vernon

Miss Clarendon had not appeared previously in any characters of note, and the management, fearing this lady's failure as Grace, had Susan Cushman as an understudy for the role; but Miss Clarendon looked young and pretty, dressed the character magnificently and was a success. This comedy was placed upon the stage in a gorgeous manner, for those times. The garden scene and exterior of Oak Hall presented features of a reality, to which New York audiences had been unaccustomed, such as statues, flowers, and other accessories of an actual character. The drawing-room in the last act was illuminated by a gas chandelier. Charlotte Cushman, in the role of Lady Gay, laid the foundation of subsequent reputation. The spirit, enthusiasm, and earnestness she inspired into this character convinced her friends of the possession of talents of no mean order.

The Chatham Theatre was the next scene of this play, for there it was done on May 9, 1842, with William Hield as Dazzle, Emily Mestayer as Grace, Mrs. William R. Blake as Lady Gay, Lambert as Sir Harcourt, and Louis J. Mestayer as Dolly Sparker.

Thomas Hamblin, without question one of the greatest managers America ever saw, got up an elaborate production of this play on March 16, 1842. It surpassed anything ever before seen on the American stage. It took 300 yards of Brussels carpet to cover the stage. The cast was:

Sir Harcourt	W. R. Blake
Charles	Mr. Abbott
Max	John Gilbert
Dolly	W. A. Chapman
Cool	Mr. Foster
Dazzle	T. S. Hamblin
Meddle	Mr. Gates
Lady Gay	Mrs. Shaw
Grace	Mrs. Herring
Pert	Miss Clarke

On March 8, 1848, at the old Broadway Theatre this play had a very clever performance. George Vandenhoff as Charles, Fanny Wallack as Lady Gay, Rose Telbin as Grace, Vache as Max Harkaway, Lester Wallack as Dazzle, Thomas Hadaway as Mark Meddle, Blake as Sir Harcourt.

On July 30, 1852, the Rousset Sisters took a benefit, when John Brougham was the Dazzle, John Sefton the Sparker, John Drew the Meddle, Mrs. John Drew the Lady Gay, George Kinlock (her first appearance in New York) the Grace.

At Niblo's Garden on Oct. 29, 1852, James Browne was the Sir Harcourt, Emma Fitzpatrick Lady Gay, Charles Wheatleigh Dazzle, and Mrs. Sloan Grace.

On Sept. 29, 1856, this play had a strong cast at Wallack's Theatre, Broadway and Broome. The cast was:

Cool	E. A. Sothern
Charles	Lester Wallack
Solomon	Mr. Owens
Dazzle	Dion Boucicault
Sir Harcourt	C. Walcott
Meddle	W. R. Blake
Lady Gay	Mrs. Hoey
Sparker	Charles Peters
Grace	Agnes Robertson
Max	J. G. Burnett
Pert	Mary Gannon

The next season at this theatre (Sept. 3, 1857) A. H. Davenport acted Cool; Mrs. John Wood Lady Gay, and John Wood Dolly Sparker.

W. E. Burton produced it at Burton's Theatre (Winter Garden) Nov. 14, 1857, with Burton as Meddle, Brougham as Max, and Mark Smith as Sir Harcourt.

Laura Keene gave it an excellent production at her theatre Oct. 4, 1858. J. S. Browne was the Sir Harcourt; E. A. Sothern, Charles; William Rufus Blake, Meddle; Charles Peters, Sparker; Milnes Levick, Cool; Laura Keene, Lady Gay; and Sara Stevens, Grace.

Lizzie May (Umer) made her debut as Lady Gay Dec. 1, 1858, at the Metropolitan Theatre, formerly the Olympic, and afterwards San Francisco Minstrel Hall, 365 Broadway.

The frequenters of the New Bowery Theatre were given a treat in a performance of this play May 24, 1860, and Mr. and Mrs. F. B. Conway as Sir Harcourt and Lady Gay, Lester Wallack, Dazzle; Mrs. W. G. Jones, Grace; and George Boniface as Charles.

Charles Weston Taylor took his farewell of the

stage Sept. 3, 1860, at Wallack's Theatre (Broome Street). W. M. Fleming as Sir Harcourt, C. W. Taylor, Max; William R. Floyd, Sparker; J. H. Allen, Dazzle; Henrietta Irving, Grace; and W. R. Ellerton (his first appearance in America) Meddle.

Lester Wallack presented it at his theatre (now the Star) Jan. 6, 1862, with Lester Wallack as Charles, Blake as Meddle, William Floyd as Sparker, Reynolds as Dazzle, William Norton as Max, Mrs. Hoey as Lady Gay, and Mary Gannon as Grace.

For Charles Peter's benefit at the Academy of Music, Dec. 8, 1864, Lester Wallack was the Charles; C. Fisher, Dazzle; W. Holston, Sparker; J. G. Barnett, Max; Mrs. John Wood, Lady Gay; Mrs. Sedley Brown, Pert; Charles Walcott, Sr., Sir Harcourt; George L. Fox, Meddle; Madeline Henriques, Grace.

For Mrs. John Wood's benefit, April 3, 1865, it was acted at Laura Keane's Olympic Theatre with the beneficiary as Lady Gay.

For the benefit of the Orphan Asylum at the Academy of Music Oct. 24, 1871, George H. Griffiths was the Max; Brougham, Dazzle; O. S. Fawcett, Sparker; Mrs. John Wood, Lady Gay; W. J. Lemovne, Sir Harcourt; George Clarke, Charles; Mary Carr, Grace.

At the Union Square Theatre Dec. 23, 1872, it was acted as follows: D. H. Harkins as Dazzle, F. F. Mackaye, Max; J. P. Barnett, Sparker; Mark Smith, Sir Harcourt; Fannie Hayward, Grace; Phillis Glover, Lady Gay.

It was done at the Grand Opera House Feb. 19, 1874, by Augustin Daly's Fifth Avenue Theatre company.

For Dan Bryant's Fund a performance of it occurred at Daly's Fifth Avenue Theatre April 28, 1875, with this cast:

Lady Gay	Fanny Davenport
Sir Harcourt	C. Fisher
Sparker	O. S. Fawcett
Meddle	James Lewis
Grace	Emily Riel
Charles	George Parker
Max	W. Davidge

For Harry Montague's benefit at Booth's Theatre, May 27, 1875, Frederick Ward played Charles, H. J. Montague, Dazzle; Fanny Davenport, Lady Gay; and Jeffreys Lewis, Grace.

On May 31, 1880, announced as the last performance of this comedy at Wallack's (Star) Theatre for the benefit of William R. Floyd, Rose Coghlan acted Lady Gay.

It was acted at Wallack's (now Palmer's) Feb. 20, 1888, with this cast:

Sir Harcourt	John Gilbert
Max	H. Edwards
Mark Meddle	Charles Groves
Sparker	C. Dodsworth
Dazzle	Osmond Tearle
Lady Gay	Rose Coghlan
Grace	Netta Guion

Edmund Simpson, the old manager, made his last appearance on the stage as an actor in 1841 as Dazzle.

Charles Matthews' last appearance on the American stage was at Wallack's Theatre, April 18, 1872, as Dazzle, when Plessy Mordaunt acted Lady Gay, Helen Tracy, Grace; J. H. Stoddard, Mark Meddle, and J. B. Polk, Sparker.

COLONEL T. ALLSTON BROWN.

ADA REHAN.

On the first page this week will be found a picture of Ada Rehan from a recent London photograph. It presents this famous actress in an untheatrical repose which might make it difficult to recognize her from memories of her characterizations in the theatre. But after studies of Miss Rehan in the various roles in which her face mirrors the emotions, it is a pleasure to see her as she is thus portrayed.

Miss Rehan's later triumphs in theatres abroad and in this country are too fresh in mind to make necessary specific references to them. But in printing this picture of the actress, *THE MIRROR* takes occasion to very briefly review a career in which every lover of the theatre—and especially every friend of the American stage—must take pride.

Ada Rehan was born in Limerick, Ireland, April 22, 1860, and is now in the very prime of her powers. Her first appearances were made with Bernard Macaulay's company in Louisville. She first attracted attention when Mr. and Mrs. W. J. Florence visited that city in *The Mighty Dollar*, in which Miss Rehan played Libby Dear. So clever was she in this part that the Florences wished her to travel with them and continue in it, but she declined the offer.

A little later Miss Rehan became a prominent member of John Albaugh's company in Albany, where she played in support of visiting stars, and although very young gave great promise for the future. Here she attracted Mr. Daly's attention, and from this engagement she entered his New York company.

A simple glance at the parts that Miss Rehan has played since her membership in Mr. Daly's company would furnish proof of thorough artistic training and fully establish her versatility, without reference to her preliminary schooling. Among her personations have been those of Valentine Osprey in *The Railroad of Love*, Jo in *The Lottery of Love*, Xantippe in *The Wife of Socrates*, Dolls in *Rehearsing a Tragedy*, Phronie in *Dollars and Sense*, Oriana in *The Inconstant*, Kate Verity in *The Squire*, Doris in *An International Match*, Katherine in *The Taming of the Shrew*, Audrey Olyphant in *Samson and Delilah*, Niobe in *A Night Off*, Flos in *Seven Twenty-Eight*, Tryphena Maglicuddy in *The Golden Widow*, Etna in *The Great Unknown*, Rosalind in *As You Like It*, Donna Hypolita in *She Would and She Wouldn't*, Peggy in *The Country Girl*, Dina Faudelle in *A Priceless Paragon*, Mlle. Rose in *The Prayer*, Helena in *A Midsummer Night's Dream*, Miss Hoyden in *Miss Hoyden's Husband*, Nancy Brasher in *Nancy and Co.*, Elvira Honiton in *New Lamps for Old*, Baroness Vera von Bouranoff in *The Last Word*, Lady Teazle in *The School for Scandal*, Pierrot in *The Prodigal Son*, The Princess of France in *Love's Labour's Lost*, Aprilla Dymond in *Love in Tandem*, Maid Marian in *The Foresters*, Rena Primrose in *Little Miss Million*, Juno Jessamine in *A Test Case*, Julia in *The Hunchback*, Mockwood in *The Knave*, Letitia Hardy in *The Belle's Stratagem*, and Viola in *The Twelfth Night*.

Nothing has been more gratifying to Miss Rehan's native friends than her great success in European capitals, and especially in London, where she is established as a great favorite. Mr. Daly opened his new theatre in London on June 27, 1886, with *The Taming of the Shrew*, in which his company had already appeared at the Gaiety Theatre in 1888 and at the Lyceum Theatre in 1890. The audience was one of the finest ever assembled at a London theatre. Miss Rehan followed her triumph as Katherine with personations new to London, and steadily continued in favor, being especially complimented for her Viola, in which some of the metropolitan critics said she stood without a peer.

Miss Rehan's reappearance in this country and this city has served but to strengthen her standing as one of the greatest artists of the theatre to-day.

GOSSIP OF THE TOWN.

Morris Whish will join Charles A. Loder's company.

Fred. B. Hill, Sadie Spencer, Maud Winston and Claire de Shorbe have been engaged for Bessie Bonchill's company.

Annie Dacre, the burlesquer, has just returned from Europe.

Thomas E. Shea has added Richelieu to his repertoire, and has been well received wherever he has played the character.

Beerbohm Tree will sail for this country on Jan. 3, and will begin his engagement at Abbey's Theatre on Jan. 28.

Ben Kahn contemplates taking out One of the Bravest in three or four weeks.

Harry Lacy will take *The Man from the West* out again on Jan. 7. He has organized a new company and has revised the play. The company will open at the People's in this city.

James Connor Roach's play, *Rory of the Hill*, will follow *The Cotton King* at the Academy of Music.

W. R. Hayden is negotiating for a New York theatre to produce Stuart Robson's new piece, *The Interloper*, for a run. The play is reported to have met with great success.

The handsomest of the calendars for 1895 that have reached *THE MIRROR* is one presented by business manager C. B. Cline, of Koster and Bial's.

Sutton Vane's melodrama, *Humanity*, is reported to have made a big success in Boston on Christmas Day. Manager W. A. Brady has provided it with a strong cast and fine scenery. Among its sensational effects is a realistic bomb explosion.

Gustav Walter, proprietor of the Orpheum-San Francisco, has leased the Grand Opera House, Los Angeles, and will run it in conjunction with his San Francisco house as a vaudeville theatre.

Miller Brothers, managers of the Grand Opera House, Columbus, O., recently attached the property of the Young Mrs. Winthrop company, claiming a breach of engagement.

The Lycoming Opera House, Williamsport, Pa., is to be sold on judgments aggregating \$9,000. The house was built in 1892 at a cost of \$125,000.

A. Fignan writes that the tour of Sadie Martinot and Max Fignan has been very successful.

Frank H. Fey, of the Maude Hillman company, is receiving congratulations. A son was recently born to him.

Frank O'Brien is said to be making a success in his dual role in *Rush City*.

The seventy-fifth performance of the Brownies will be celebrated at the Fourteenth Street Theatre on Jan. 10 by the distribution of appropriate souvenirs.

One hundred and fifty boys of the New York College Club attended last evening's performance of *A Country Sport* at the Bijou.

Harry Weaver, Jr., has withdrawn from *The Coast Guard* company.

Thomas M. Hunter will join *The Lost Paradise* company next week to play Dr. Knowlton.

Marie Bell, the prima donna, has been engaged for the Calhoun Opera company.

Edith Newton, Lenore Soulier, and Norma Soulier will join the Miller Opera company.

Beatrice Moreland will join Rose Coghlan's company again next week. Eleanor Lane has been engaged for the same company.

Annie Ward Tiffany played Lowell, Mass., on Christmas Day with her play, *Lady Blarney*, to the capacity of the house. She appears in Middletown, N. Y., on New Year's Day.

Victor Harvey and Frank Lyman have been engaged for the Agnes Herndon company.

Cora Leslie will join the Prince Pro Tem company.

Blanche E. Robinson has been engaged for the Robert Hilliard company.

A dinner was given at the Lotos Club last Thursday evening by Harrison Grey Fiske.

Among the guests were Dr. T. S. Robertson, Howard Paul, Captain Willard C. Fiske, Chandos Fulton, Lieutenant Mazet, L. O. Fiske, and Arthur Voorhis.

George Walsh, musical director of *The Little Speculator* company, has resigned from that organization, and has accepted a position as organist and choir master of St. Joseph's Church at Danville, Pa.

The Atlanta *Constitution* last week praised highly James Aldrich Libbey's acting and singing in *Dorcas* with Pauline Hall. "He scored a distinct hit," says our contemporary. "He is a finished artist."

Marie Curtis, late with the Julia Marlowe company, has joined the Agnes Herndon company.

Ward and Vokes will follow Peter F. Dailey at the Bijou on Jan. 14 in *A Run on the Bank*.

Agnes Herndon in her new play, *Married Not Mated*, opened her season at the Grand Opera House, Chester, Pa., on Christmas Day to the capacity of the house.

Alexander Salvini will present his new play, *The Student of Salamanca*, at the Grand Opera House, this city, in April.

Edwin A. Stevens has been engaged by Canary and Lederer for *The Twentieth Century Girl*.

Robert B. Mantell has dropped *Parrhasius* from his repertoire.

The World of Sunday, Dec. 23, contained a despatch from Amesbury, Mass., telling of the production by the Bulb Comedy company of a new play, called *A Noble Revenge*, by Colonel Tillotson, of Brooklyn. George H. Bulb writes to *THE MIRROR* saying that the piece was not by Colonel Tillotson, but that it was written by himself and Will D. Corbett, and that it is called *Unto Death*.

"Biff" Hall adds thus to his soubrette bouquet. "Our Newcastle correspondent sends me from his Pennsylvania home the name of Vevie Nobrega. He has evidently overlooked Lettie LeVyne of the same company. Frank Sheridan contributes *Gertie Swigette*, of Ezra Kendall's forces, and Frank Curtis offers *Austine Plows*. Another new one is *Elisa Saraces*, cigarette soubrette. E. H. Macoy gives *Cal Stone* as authority for *Miss Heavenly Bliss*, of John Dillon's company, but I will not have it."

Mark H. Price is plaintiff in a suit against Marie Burroughs to recover salary for the season, and in the Boston court in which the case is on trial the main question at issue seems to be the length of time that constitutes a "season." When Miss Burroughs closed in Baltimore Mr. Price's services were dispensed with. She subsequently resumed with practically the same company that she formerly had, Mr. Price being the only male exception. He contends that Miss Burroughs should pay the salary originally agreed upon as long as she remains out this season. Miss Burroughs replies that her season closed, and that she is now in another.

MY VARIEGATED GIRL.

On my desk there is a picture of a woman wondrous fair—
Flowing hair,
I would swear
There were none so sweet as she.
Have loved her from the moment that I met her,
Months ago,
With an ardent firm and loyal as can be.

He's upon the stage, my darling, and I see her, now
and then
Minutes ten,
Only when
She may chance to be in town.
But by correspondence steady I am constantly informed
Whether fortune for her wears a smile or frown.

There's but one thing mars my happiness—to you it
won't seem much.
Beats the Dutch!
But 'tis such
An annoyance to poor me!
I am at a loss to know just what to call my darling girl,
When I write to her and plead my constancy.

When I saw her first her hair was black as ever raven's
wing.
Lovely thing!
I could sing
Of those tresses dark a year.
But she wrote, and said: "Stop talking stuff about my
'cool-black hair.'
For I've changed its hue to Bernhardt bronze, my
dear!"

So I penned a little sonnet all about "the locks that
glow—"
Red? Ah, no,
Ne'er said so,
Only called them "Titianesque."
In return there came a missive, with a wisp of golden
hair,
"From your darling," which I found upon my
desk.

Now, I hear, she's tired of bleaching, and is getting
back her hair,
Maiden fair,
Right to where
Nature colored it at first.
But she's apt to change instantly, and adopt some other
shade,
That of all the many tints will be the worst.

I'd be happy if her hair was red, if there it would but
stay
Only, say,
For a day—
Any hue I'd like as well!
But the fashions change like weather, so I'll have to
grin and bear
Every freak that strikes my variegated belle!

PAUL WEST.

A NEW SOCIETY ENTERTAINER.

Nellie Ganthony, the female Grossmith, will make a tour of the principal American cities this season, beginning, probably, in New York early in January. Frank C. Thayer, who will manage Miss Ganthony, said yesterday to a *Mirror* man:

"Miss Ganthony has had phenomenal success in London as a drawing-room entertainer. She has filled long engagements in that city at Terry's Theatre, German Reed's, St. George's Hall, and the Crystal Palace. She is positively unique in her way and certainly merits the title of the female Grossmith.

"I am planning the tour now and it is possible that we may give a private exhibition in New York some time next week. Miss Ganthony's programme is in two parts and includes a humorous opera sketch, 'His First and Last Opera'; a sea sketch, 'Outward Bound'; a musical sketch, 'In Search of an Engagement'; a society sketch, 'For Sweet Charity's Sake'; an 'At Home,' 'Mrs. Gushaway's Children,' and another musical sketch, 'The Tail of the Programme.'

RICHARD STAHL'S LATEST COMPOSITION.

The Phelps Music Company, of 52 and 54 Lafayette Place, have just published Richard Stahl's latest song, "Memories of the Past," which is a companion song to "The Idol of My Heart," by the same gifted composer. The words and the music are essentially co-relative; the sentiment is tender, the melody is sweet, fluent, and expressive. The song, which is dedicated to Minnie Madder Fiske, is arranged for soprano or tenor, and for contralto or baritone.

THE NEXT ACADEMY PRODUCTION.

Ervin Hopkins late last week signed a contract with Gilmore and Tompkins for the production of *Rory of the Hill* at the Academy of Music on Jan. 28, following *The Cotton King*. This will necessitate a completely new production of Mr. Roach's successful play, and Manager Hopkins promises that in point of scenery and every detail it will be as effective a production as any ever given on a New York stage. *Rory of the Hill* will mark a departure from the style of pieces hitherto current at the Academy, and it bids fair to prove a refreshing novelty.

THE CHILDREN'S FESTIVAL.

The annual Christmas festival of the stage children was held on Sunday evening in Tammany Hall and Tony Pastor's. The children gave a charming entertainment in the theatre, and afterward had supper and received presents from three great Christmas trees in the big hall of Tammany. There were nearly 500 children remembered in the distribution. Tony Pastor and Aunt Louisa Eldridge managed the affair, which was one of the pleasantest in the whole series of these festivals.

J. J. DOWLING COMES IN.

J. J. Dowling's Life Guard company closed at New Haven, Conn., on Dec. 29. He will reorganize and open in Baltimore, Md., on Jan. 14 with Captain Herne and intends playing the piece only for the balance of the season. Lisle Leigh, who enacted the part of Mary when it was originally produced in New York, will continue in the role.

TO JOIN DALY'S COMPANY.

Maxime Elliot, formerly of E. S. Willard's company and lately of Rose Coghlan's support, will become a member of Daly's stock company on Thursday, Jan. 10, on which date the new Japanese play, *The Heart of Ruby*, will be produced.

SHORE ACRES SNOWED UNDER.

The Shore Acres No. 2 company did not play on the night of Dec. 27 in consequence of being snowed under for twelve hours. The members of the company were compelled to wade one and one-half miles through snow and slush to reach Syracuse.

A NEW OPERATIC PRODUCTION.

Jakabowski and Herbert's new operetta, *The Birth of Venus*, may be produced some time in February. The following will probably take part in the production: E. J. Henley, Cora Tanner, Rose Leighton, and Joseph Herbert.

SAID TO THE MIRROR.

HENRY CLAY BARNABEE: "Since the announcement was made that I am contemplating putting my stage experiences in book shape, I have had numerous offers from different publishing houses. I think, but it is not definitely settled, that the book will bear the imprint of a well-known Boston firm. I have taken part in so many different productions, that it makes my head swim to think of them, and certainly I can tell many interesting experiences relative to them."

JESSIE BARTLETT DAVIS: "New York is strangely cosmopolitan. I have noticed this every night while singing in Prince Ananias. Out-of-town audiences, with the exception of Chicago, Philadelphia, and Boston, are nearly uniform in temperament—that is to say, the same incidents of the performance impress the audiences in a similar way. The same comedy line will get a laugh at every performance and the same solo will invariably receive an encore from out-of-town audiences, but in New York a comedy line which raises a small whirlwind of laughter one night will perhaps be received the next night with absolute apathy."

W. J. CHAPPELLE: "Business with The Limited Mail is big, the S. R. O. sign being out three times last week."

J. T. SULLIVAN: "I shall play all the parts with Rose Coghlan that Frederic de Belleville has been playing. Miss Coghlan will play To Nemesis on the road. The piece has come up to our expectations, and it will undoubtedly prove a good money maker. We have been making a few changes in the cast for the reason that it was heavier than the play absolutely needed."

DUDLEY MCDOW: "The week before Christmas is recognized as the worst in the year. Contrary to our usual custom of remaining idle Kellar decided to play the week in one-night stands in the neighborhood of Pittsburgh. The result was astonishing. Every night we played to standing-room."

JAMES ALDRICH LIBREY: "I spent Christmas Day in Atlanta. It reminded me of the Fourth of July in the North. Fire-crackers were in evidence everywhere and small cannon blazed away right and left. The negroes all appeared to be in a singing frame of mind. Wagons filled with fiddlers, all shouting and singing, drove about and made one think the whole town was going on a gigantic picnic."

HENRY S. ALWARD: "The New Boy company will probably go from Denver—where we are New Year's week—to British Columbia and the Northwest. We contrived to get our *Mirror* in every town in California—we didn't see much of any other theatrical paper in that part of the planet."

COLONEL T. ALLSTON BROWN: "I am putting the finishing touches to the revision of my work, 'The History of the New York Theatres.' It has been an arduous undertaking, but I think my labor is repaid by the knowledge that my book will be the most perfect and complete record of the American stage ever published. The book, of course, will be published by subscription only, the price being \$20 for two volumes of 750 pages each, and the subscription lists are almost filled. I am now negotiating with a prominent publisher, and it is probable that the work will be issued early next Fall. Then, and then only, shall I feel that I have accomplished the work of my life."

ULLIE AKERSTROM: "Business seems to have resumed activity in New England. Good reports are heard on all sides. Our receipts in Springfield for six nights and two matinees were over \$3,000."

AMONG THE DRAMATISTS.

Virginia, the play by H. Grattan Donnelly, produced recently in Chicago, opens in Virginia, from which locality the action is transferred to London. Virginia, the heroine, clandestinely married Rolston, a young English artist, who is called home to attend a dying brother. As he does not return, Virginia, with her twin sister, seeks him in London. In the meantime Rolston seeks his wife in America, and after an interval of eight years returns to London, where he encounters his children selling papers and flowers, forced thereto by poverty, but he does not know them. Jasper Clinch, the villain of the play, has followed Virginia abroad, where, after she repulses him, he seeks to get her children away from her. She finally meets her husband, and all ends happily.

George H. Emerick, who wrote McNulty's Visit and Finnegan's Ball, is at work upon a new Irish farce-comedy, in which Murray and Mack will be seen next season.

Marguerite Merington is writing a comedy for Sol Smith Russell.

A special business meeting of the American Dramatists' Club is called for Wednesday evening, Jan. 2. A full attendance is requested as matters of importance will come before the club.

Manager M. A. McClellan has commissioned May M. Ward, author of *Daphne* and *A Spanish Romance*, to write another comedy for Mabel Paige.

Marcel Prevost, the novelist, is working on a dramatization of his latest novel, 'Les demi-Vierges.' This play is to be produced at the Paris Gymnase later in the season.

Oscar Wilde's new play, which is being rehearsed at the Haymarket, has been bought by Daniel Frohman, who is ready to produce it should *The Case of Rebellious Susan* not prove to be the success it is in London.

Henry Arthur Jones has been denying himself to all his friends lately. He is busily engaged on a new play for George Alexander. The American rights of this play belong to E. S. Willard.

It seems that Sydney Grundy confessed to an intimate friend of his that it took him just two weeks to plan, write and finish *The New Woman*. Speaking of *The New Woman*, Mr. Grundy further confessed that he had never met any new women, and that the only knowledge he possessed regarding her existence had been gathered from the so-called "modern" and "up-to-date" novels.

The Pharisee, a new melodrama in four acts, by James Vincent and Charles Frew, is to be produced early next season. The play affords ample scope for scenic effects.

IS WHAT IT OUGHT TO BE.

Rochester Post-Express.

THE DRAMATIC MIRROR is the leading theatrical journal of America. It is progressive, bright and reliable. It thoroughly covers the theatrical field at home and abroad and is in every way what such a journal should be.

TO CLOSE AT GALVESTON.

Gustave Frohman has decided to close the season of Lady Windermere's Fan at Galveston, Tex., on Jan. 11.

CUES.

Manager J. M. Ward has arranged with Amy Lee, Frank Doane, and P. Aug. Anderson, to continue next season in *Pawn Ticket 210*. Besides that play they will produce another strong piece.

Among the company engaged by Manager French for The District Attorney are Frank Mordaunt, George Fawcett, Odell Williams, Edward Morgan, Charles I. Abbe, Lawrence Edginger, Annie Irish, Effie Shannon, and Emma Stevens.

Robert Downing and Eugenie Blair are having a successful tour through the South. Their acting in David Garrick is especially commended.

Boston Ideas has published a capital Christmas number. Stephen Fiske's poem, "Church and Stage," is one of its cleverest features.

Humanity is a big success at the Bowdoin Square Theatre, Boston.

George H. Walker and Company, of Boston, have on exhibition a full-length painting of Edward P. Sullivan as Ingomar. It is from the brush of Joseph E. Baker.

James M. Brophy has repeated in New Orleans, the marked success he has achieved everywhere in the South in *The Ensign*. Mr. Brophy is possessed of rare qualities as an actor and has the additional advantages of education, refinement and intellect. It will not be long before his talents lead him to his proper field of labor, the legitimate and classic drama.

There have been some changes in the cast of *The Masqueraders* recently. Mr. Crompton is playing the part originally played by W. H. Thompson, and G. E. Bryant plays the part relinquished by Mr. Crompton.

The Diamond Breaker, which crowded the Auditorium on Christmas at Bridgeport, Conn., was enthusiastically received. Etelka Wardell has had a new electrical effect introduced in the last act.

W. T. Glover is not the agent for Ysaye, Blue Jeans, or Little Tuesday. Joseph Arthur, learning that Glover is so representing himself, wishes managers to note the fact.

Nellie Dunbar has been re-engaged for next season to play Alice in *Pawn Ticket 210*. She is meeting with success in the part this season.

An action by Adelaide Fitz Allen against John C. Dixon and Lee W. Townsend, to recover \$500 which she alleges they fraudulently obtained from her, has been commenced in the Superior Court.

Carrie L. Kendall is very ill at the National Temperance Hospital, Chicago, where she has just undergone a severe surgical operation.

Richard Stahl has composed a ballad called "Memories of the Past," a companion song to "The Idol of My Heart." It is published by the Phelps Music Company, New York.

Violet Barnes, a daughter of the late Prebendary Barnes, Vicar of Heavitree and Prebendary of Exeter Cathedral, England, on the 9th ult., in London, to Arthur Bouchier, late of Augustin Daly's company.

Charles T. Dazey has just completed a play for Jacob Litt, which is to be produced the latter part of February. The scenery will be specially prepared by John H. Young, E. G. Unitt and Joseph Hart. The piece will call for an unusually large cast. The title is *A War of Wealth*.

Bronson Howard's new comedy will not be produced this season in consequence of the success of *The Masqueraders*, and Charles Frohman has paid the playwright \$5,000, to postpone the production of the piece until next December.

George W. Ripley has resigned as advance representative of the Eva Tanguay company, and is at his home in Homer, N. Y.

MATTERS OF FACT.

George H. Bubb will produce *The Copper Lion*, a farce comedy, at Kansas City, on Jan. 14.

Lorin J. Howard has joined Oliver Byron's company.

Estelle Sylvane, of the Rosedale company, was married last Thursday to Francis J. Oakes, a chemical manufacturer.

Bert Coote is praised by the press in Salt Lake for his playing in *The New Boy*.

Clay M. Greene has completed the work of rewriting *Shaft No. 2* for which he was engaged by Jacob Litt, who now owns the play. Mr. Greene is said to have strengthened it materially. It now has a number of startling and ingenious electrical effects. Mr. Litt has also strengthened the company and provided new scenery.

John E. Stokes, manager of *Slavery Days*, writes to *The Mirror* to contradict a report that this attraction had closed at Ansonia, Conn., where he says he played on Christmas to good business, with dates to follow in other Connecticut towns.

Annie Clay of Canary and Lederer's *Passing Show* company, will star next season in a new three-act comedy by George F. Krauss entitled *The Two Fairies* under the management of Walter D. Botto.

Olive Louise Barry of Chicago was married to Sidney Kenneth Herbert, of Daly's company, last Sunday.

The coryphees' Protective Union have complained to the Central Labor Union against the Theatrical Protective Union, the complaint being that the head stage carpenter of the Metropolitan Opera House had promised to distribute circulars of the Coryphees' Union among the ballet girls at the Opera House, but had failed to do so. It was announced that the members of the Actors' Union employed in the Opera House might be asked to strike.

W. F. Canfield was the guest of Harry Adams, son of Dr. Adams, of Dayton, O., last week.

John M. Cooke, of E. J. Abram's forces, has been transferred from The Danger Signal company to advance work for Louis Aldrich in *My Partner* for three weeks.

Negotiations for the sale of the old Metropolitan Hotel and Niblo's Garden for about \$1,000,000 have been about completed. The purchaser is said to be Charles A. Clinch, a nephew of the late Mrs. A. T. Stewart.

Blanche Walsh has joined Nat C. Goodwin's company as leading woman.

The Bismark Opera House, Weston, W. Va., was destroyed by fire last Thursday. Loss, \$25,000; insurance, \$2,000.

At the next literary afternoon of the Professional Woman's League, there will be a Round Robin, and a prize will be awarded to the best of six papers. The competitors will be Mrs. Ober, Mrs. Charlotte Gregory, Ella Starr, Louise Muldener, Mrs. Merrick and Miss Winnie.

Frank Lander will retire from Walter Sanford's company next week.

Harold Blake has been engaged by Lillian Russell to take Sidney Howard's place.

William Courtleigh will retire from the On the Mississippi company next week.

Arthur Forrest retired from Kate Claxton's company on Dec. 29. His place has been taken by Edwin Ferry.

Rose and Nellie King, Nellie Lawrence, and Harry Gordon will leave John L. Sullivan's company on Saturday.

Louis Robie has signed a contract for five years with the Washburn Sisters, as stars of a new spectacular extravaganza which he intends to produce next season.

Little Percita has been engaged by Wilson Barrett to play *Cissy Denver* in *The Silver King* next week.

J. K. Ridgeley, passenger agent of the Louisville and Nashville Railroad company, wishes, through the columns of *The Mirror*, to express his thanks to Joseph Page Smith, the advance agent of the *A Trip to China* company, for an interesting and useful Christmas present.

The Burglar company is reported to have disbanded at Savannah on Dec. 22.

The Engineer company is lying off over the holidays and will reopen about Jan. 15.

Edgar Selden left for San Francisco last Tuesday, where he is to play a starring engagement at the Grand Opera House, supported by the Morosco Stock company.

Among the new attractions to be placed on the road next season is *A Gay Old Boy*, a farce-comedy, said to possess unusual merit.

Bert Coote has made a pronounced hit in the title role of the Western New Boy company. The criticisms of the San Francisco press on his work appear elsewhere.

Hallen Mostyn will leave the Lillian Russell Opera company at Boston on Jan. 12, and will accept offers after that date, from first-class attractions.

Neil Litchfield has gained much favorable press comment for his impersonations of the rural American. He is at liberty for the rest of the season.

William Courtleigh will be at liberty after Jan. 5, his special engagement with On the Mississippi closing on that date. He may be addressed in care of McVicker's Theatre, Chicago, Ill.

The Academy of Music, Wilmington, Del., may be leased for a term of years at a reasonable rental by addressing Sutton and Company, Wilmington, Del.

Frank Dietz has resigned his position as manager of Rhea and is at liberty for the rest of the season. Mr. Dietz has managed several prominent stars with success. His withdrawal from the Rhea company is an entirely amicable arrangement.

Marion Percy is at liberty and invites offers from responsible attractions. Miss Percy is a clever dancer, and has filled many soubrette roles successfully.

Howard Baldwin will rent the New Opera House at Mt. Vernon, O., to responsible parties.

Carrie Esier, soubrette of A Cracker Jack company, made a flying trip to her home, Pittsburgh, Pa., last week, spending the holidays with her father and brother. The latter is the assistant treasurer of the Bijou Theatre of Pittsburgh.

Frank H. Ranny is filling a successful engagement with Bessie Bonehill's P.aymatics company.

John W. Vogel, one of the oldest and best known agents in the minstrel business, has resigned as business manager of Primrose and West's Minstrels. Mr. Vogel has already received several flattering offers, but he is as yet undecided what he will do. He may be addressed at 23 West State Street, Columbus, Ohio.

Florine Arnold-Andrews warns managers against infringements of any kind of her version of Michael Strogoff.

Manager John D. Davis has some open time at the Robinson Opera House, Cincinnati, for high class vaudeville and melodramatic productions.

Jack S. Sanford, the well-known advance and press agent, has retired from the Boston Howard Athenaeum company. Mr. Sanford has a long record of success with most of the leading companies covering a period of nearly sixteen years as an agent. He is open for an engagement.

Howard and Doyle, theatrical agents of Chicago, have been appointed representatives for the Music and Drama agency of San Francisco.

A TRIO OF SHAKESPEAREAN STARS.

Charles B. Hanford, who is now with the company playing *A Man Without a Country*, has been busily engaged during the week looking after the booking of his tour next season, when he will be seen together with Elihu R. Spencer and Nora O'Brien as joint stars, in a repertoire of Shakespearean and other standard plays. To a *Mirror* reporter Mr. Hanford said:

"I have had most flattering results from my card inserted in *The Mirror*, and I am more convinced than ever of its effectiveness as an advertising medium. I have received many letters from all parts of the United States and Canada offering me good time and excellent terms.

"Our season will open in the latter part of September, 1895. I shall have a complete production of each play, and every attention will be paid to the minutest details in order to make each performance a thorough success. Miss O'Brien is a wonderfully clever young lady, and I think has a great future before her. Only a few days ago I received a letter from Mr. Dean, of Harris, Britton and Dean, the well known Baltimore managers, congratulating me on having her associated with me in my venture.

"Mr. Spencer was associated with me two seasons ago, and made a most pronounced success in the part of Cassius in *Julius Caesar*. He has an excellent voice and was especially commended for the thorough earnestness he displayed in his performance of that part. In our extended repertoire he will have greater opportunity commensurate with his ability. He has recently made considerable success in the part of Romeo, which he has played at several benefits.

"The play of *Venice Preserved* has not been seen in this country for a number of years, and it is our intention to give it a grand scenic revival. It has three strong characters, and is eminently suited for three stars. It is also quite probable that we shall give a new play by a well known and successful playwright."

HERRMANN'S BIG BUSINESS.

On Thursday and Friday of the week before Christmas—a week during which many companies found it unprofitable to play—Herrmann enjoyed the distinction of breaking the records of two theatres in succession. On Friday, at the Vendome Theatre, Nashville, he played to the largest audience of the season, over five hundred persons standing throughout the performance. At Louisville, in the Temple Theatre, he played to the largest receipts of the season. The Louisville *Courier-Journal* said in speaking of the event: "Of all Herrmann's feats, his house last night was the greatest." Herrmann's latest marvel is called "The Atlantic Trick Mystery." It is said that he has been working on it for years, and that its paraphernalia cost over \$9,000. Madame Herrmann has won unusual attention for her new spectacular dances, for the proper presentation of which Herrmann carries a calcium light plant. Herrmann is having a special coach built for himself and Mrs. Herrmann, at Pullman, Ill. It will cost about \$5,500. Samuel Freedman is this season in advance for Herrmann.

A BAGGAGE CHECK.

Manager W. F. Crossley, late of the Ward and Volkes' A Run on the Bank company, will put Charles E. Blaney's *A Baggage Check* on the Road, opening about Jan. 21. The author has carefully revised the piece and especially written the parts for the excellent company engaged. Prominent in the cast will be Mark Sullivan, James B. Gentry, Eddie McGee, Monte Collins, John S. Terry, Norma Wills, Madge Yorke, Edith Warde and Lizzie McIntosh. Special scenery and costumes, new printing and other features involving a large expenditure, will characterize the production. *A Baggage Check* is a satire on the steam laundry business, and is said to be amusing. Mr. Crossley has secured rights to the piece for five years.

LETTER TO THE EDITOR.

MR. WHYTAL'S TITLE APPROPRIATED.

GIRARD AVENUE THEATRE, PHILADELPHIA, Dec. 28, 1894.

To the Editor of *The Dramatic Mirror*:

Sir.—I see by *THE DRAMATIC MIRROR* of this date that a play, advertised as from the pen of Grattan Donnelly, and called *Virginia*, was produced at the Lincoln Theatre, Chicago, on Dec. 23.

My own play *Virginia* was produced at the Girard Avenue Theatre, this city, on April 2, 1894, and its production was noted in *The Mirror* of that week. The enclosed is a compilation of extracts from the Philadelphia press of the following day noting its production.

I notified Mr. Donnelly and the management of the Lincoln Theatre some days ago—as soon as I was aware of their intention—of my claims through copyright, to the title of *Virginia*, and subsequently warned them through my attorney in Chicago, Lawrence M. Endis, in whose hands I have placed my case.

Unless Mr. Donnelly can show previous claims to the title, I can only consider his action as intentionally unlawful, and deserving of condemnation from both press and public.

As you have always shown a warm interest in, and proved a staunch defender of, the right in all such matters, I hope this case may be no exception.

Be assured I shall substantiate my warning published in your present issue.

Sincerely,

RUSS WHYTAL.

THE MIRROR GIRL.



MR. ROBERT BUCHANAN is a gentleman who has for a long time been connected prominently, if not always successfully, with the dramatic profession. He has probably made a fairly good living out of the theatre. In his novel, "The New Abelard," he has this to say of the women of the stage: "The fair doves of the theatre have seldom much respect for the temple in which they themselves flutter."

In this statement the popular English dramatist shows fine feeling, and much manliness.

Mr. Buchanan probably describes the only class of stage women he has had opportunity to study.

However, he does not hesitate or shrink from expressing his opinion of us publicly, and yet there are obvious reasons why he should prefer to refrain from publishing his contempt of us, inasmuch as there is a peculiar unfitness, vulgarity and disloyalty in the act of befouling the institution which has, as I have already said, yielded him a living.

Oddly enough, stage people are, in their writings, very prone to befool their institution.

Whenever a precocious young actress puts forth a volume exhibiting half-baked smartness and definite bad English, she almost invariably draws an ignoble picture of the behind-the-scenes world, and particularly of its women.

This is far more sinister in results than the malodorous tirades which now and again give momentary celebrity to the obscure and puffy provincial preacher.

Stage stories written by stage people seldom reflect the conservative and worthy class of actors and actresses, but rather revel in an atmosphere of slatternly bohemianism.

The ideal bohemian is supposed to be a creature of careless habit, infinite wit and rare good-fellowship.

But I have observed that the theatrical bohemian is usually a person whose linen does not stand the test of close inspection; whose brain is frequently befogged by bad liquor; who cheats himself out of his own talents; who holds in flippant regard, or rather, in no regard at all those attributes and duties of life which, to the ordinary citizen, are sacred and of supreme import; who is slovenly in mental, moral and physical living, and generally an all-around failure.

To the Mirror Girl:

Every stage-mother's heart should go out to Jo for her understanding of their burdens.

How many of us know the mockery of having to dance and to sing, to laugh and to be gay, while the mother heart is quivering in terror at bad news from home?

How many of us have had to act on while our heads were dizzy with heartrending dread? And still we do act on, and laugh, and dance, and the careless audience laughs with us, and there is no whisper of the awful anguish in our souls.

Yes, it is true the stage-mother must be brave and strong. Let us thank Jo for her tribute to her.

A STAGE-MOTHER.

ACTRESSES COMPLAIN.

Hattie Dellwood and Helen Kemp complained to THE MIRROR last week of their treatment as members of the company that played McKenna's Flirtation for five weeks. They were engaged on behalf of A. Q. Scammon, they said, by Daniel Williams, who was the star and a prospective participant in the profits of the venture, at a salary of \$18 each per week.

After leaving New York, they played one-night stands in towns in Pennsylvania, and returned to this city to the Grand Opera House. From the Grand Opera House they went to Jacobs' Theatre the week before Christmas. They had supposed that the company would continue as dates for Christmas week had been announced. But at the close of the engagement at Jacobs' the company was disbanded.

The Misses Dellwood and Kemp say that they received about six dollars each on their salaries during the five weeks of their work. Their board was paid in the towns in which they appeared, and small sums for laundry and postage stamps were given to them upon request; but there was from the first no pretense of paying the salaries promised them, and they found themselves literally stranded in New York without street-car fare.

The mother of Miss Dellwood says she called upon Mr. Scammon, who told her that he felt no obligation to pay them the money that had been promised to them, and offered no excuse.

Mr. Scammon last week told a MIRROR reporter that he did not engage the members of the company, and that he did not feel obliged to pay them. They had been engaged by the star of the play, Daniel Williams, who had a partnership interest in the venture.

A TEXAS OPINION.

San Antonio Express.

THE NEW YORK DRAMATIC MIRROR came out recently in an entirely new dress. It has always been an example of the best in typographical art, and its new dress makes it handsomer than ever before.

It is not only in typography that THE MIRROR excels. Strictly speaking it is the only dramatic paper in the United States, and of its class one of the best in the world. It is, and has always been, a bright, newsy sheet full of fresh news of current interest, ably edited, and devoted to the best interests of the profession it represents.

It has been brought up to this high degree of excellence by the conservative and able management of its owner and manager, Mr. Harrison Grey Fiske, and has, owing to his strictly just and honorable treatment, won the confidence not only of the dramatic profession, but of the public at large.

It has never been in any sense a "trade paper," but a journal devoted entirely to the dramatic profession, and setting forth the news in an unprejudiced manner. It is a journal that can be placed upon the family table without any scruples, and one which everybody interested in the drama should read.

This is an unsolicited tribute to a paper and an editor, and both merit every word of commendation contained in it.

MR. SANFORD'S PLAY PURCHASES.

George Hoey writes to THE MIRROR from London that he and Walter Sanford are "doing" the theatres there thoroughly. "Mr. Sanford has secured four very strong plays for America," says Mr. Hoey, "having bought the sole rights. We expect to be home the middle of February. Everybody has been most kind to us here, especially Charles J. Abud, Mr. Irving's representative. Theatrical business generally is good here."

GEORGIA CAYVAN.



Above is a portrait of Georgia Cayvan, who recently retired from the Lyceum Theatre company and went abroad for a season of rest after the exacting duties of her position as leading lady of the Lyceum had threatened to affect her health. Miss Cayvan had earned her

holiday, and will no doubt benefit by it in every way. She is in Paris, where she will spend the Winter in study and recreation. She will return to this country to resume professional work as a star, under the management of Daniel Frohman.

HALLEN'S COMEDIANS.

On the last page of this number appears the first red ink advertisement ever printed in THE DRAMATIC MIRROR. It is the preparatory announcement of Hallen's Comedians, and it indicates that that organization will command attention by striking and original methods.

None of the new organizations announced for next season seems to have greater expectations of success than Hallen's Comedians, which will be organized and sent on the road by Fred. Hallen, who for many years has been prosperous and successful in whatever he has undertaken. He has won for himself the confidence and the good-will of managers in every part of the United States.

Mr. Hallen will select the members of his company with the greatest care, and his promise that every one will be an artist in his or her line may be relied upon.

With unlimited energy and ample means to back him, and with his own well demonstrated ability as a producer, Mr. Hallen is certain to place Hallen's Comedians prominently before theatregoers next season.

THE SHAKESPEARE SOCIETY.

The Shakespeare Society of New York has decided to substitute a series of monthly dinners, with postprandial literary attractions, for the monthly meeting held hitherto. The first dinner will take place the latter part of this month. The Shakespeare Society is in a flourishing condition and its Bankside publications are appearing regularly under the auspices of the publication committee. The officers of the Society for the present year are: Appleton Morgan, president; Martin W. Cook, first vice-president; Harrison Grey Fiske, second vice-president; Albert R. Frey, recording secretary; W. O. Bates, assistant recording secretary; B. Rush Field, librarian; Nelson Wheatcroft, acting librarian; Thomas M. Wyatt, attorney and counsel; and L. L. Lawrence, clerk of the publication committee. The trustees are George Livingston Baker, Harrison Grey Fiske, Albert R. Frey, W. O. Bates and Appleton Morgan. The Society's assembly room is Hamilton Hall, Columbia College.

AN INDUSTRIOUS COLLECTOR.

S. B. Ricaby, business manager of the Little Tricix company, informs THE MIRROR that a company styled McCready's Players was booked to play the week of Dec. 17 at Lancaster, Pa., but closed before reaching that town. The agent got to Lancaster, however. He slipped away leaving his bill trunk, in which were found the following assortment of lithographs: The Ensign, Monte Cristo, Hands Across the Sea, A Nutmeg Match, The New South, The Struggle of Life, In Old Kentucky, Chauncey Olcott, The Power of Gold, Laura Schirmer Mapleson, J. K. Emmett, The Prodigal Father, The Power of the Press, The Hustler, Robert Hilliard, Wang, A Celebrated Case, The Bad Boy, The Diamond Breaker, Kate Claxton, Lady Windermere's Fan, Edward Harrigan, The Midnight Alarm, The Two Orphans, Hallen and Hart, and Joseph Murphy. "Comment is unnecessary," truly says Mr. Ricaby.

A RECEIVER APPOINTED.

For the protection of F. F. Proctor, who is in Europe, Manager C. H. Smith, of the Leland Opera House, Albany, applied for the appointment of a receiver to take charge of that house pending the litigation between Mr. Proctor and Mr. Soulier as to their partnership, and Judge Parker last Thursday afternoon appointed Charles H. Mills, a lawyer of Albany, as receiver. Mr. Mills at once took possession, and under Mr. Smith's bookings the theatre will be kept running until the trial of the case in January. The suit is for a dissolution of partnership and an accounting.

A regular physician gives free course of Electrical treatment—Galvanism, Faradism, Static Electricity, Nervous energy restored; relief for nervousness and nervous diseases. For address, apply Bellevue, MIRROR office.

CHRISTMAS TOKENS.

Manager George Edwardes, of London, last Wednesday to J. A. E. Malone, his representative here, to give to each member of A Gaiety Girl company, which played last week in Brooklyn, a \$5 note, or its American equivalent, as a Christmas gift, and to also serve them with a dinner at his expense. The dinner was given at the Clarendon Hotel, Brooklyn, after the performance on Thursday night.

William Prunette dragged Stage Manager Max Freeman upon the stage at the Herald Square Theatre, on Christmas day, and presented to him a gold watch and chain, the gift of Messrs. Evans, Whitney, Dannenberg, Gottlieb, Doelger, De Koven, Robinson, Hopper, Fleimer, and others of the company playing Rob Roy.

Manager T. Henry French was presented on Christmasday with a silver-mounted inkstand by Business Manager McCormick, Treasurer Edward Fletcher, Assistant Treasurer John M. Hughes and Doorman George Cummings of the Broadway Theatre.

A Christmas tree was enjoyed by the chorus of Little Christopher, at the Garden Theatre, on Christmas day. Gifts were interchanged, and a collation was served.

The members of Richard Mansfield's company presented Mr. and Mrs. Mansfield with a silver salad set at the Lyceum Theatre, Baltimore, on Christmas.

When On the Bowery was in Detroit, the last week in November, Steve Brodie gave the newsboys there a Thanksgiving dinner. A bazar was recently held in that city for the benefit of the Newsboys' Association, and Mr. Brodie has received a gold-headed cane, a diamond locket for his wife, and other articles bought for his account at that sale.

Manager Burbidge, of Down in Dixie, entertained the score of little darlings who appear in that play to a Christmas tree last week in Newark.

Mary Hampton gave a Christmas reception and an elaborate tree to some friends in the parlors of the Lafayette Hotel, Philadelphia, on Christmas Eve.

The members of the Northern East Mail company were banqueted by Mr. and Mrs. Lincoln J. Carter at Louisville on Christmas Day.

Business Manager Pierce, of the Lyceum Theatre, Rochester, was presented with a handsome chair by the stage employees of his house on Christmas.

Managers Eugene Robinson and Edward C. White, of the Paul Kaurar company, presented every member of their company with a token of the season on Christmas Day.

Gustave Frohman's Eastern Jane company under the management of Frank Norcross, after spending a week in Baltimore, jumped to Adams, Mass., where Christmas was observed merrily. After a successful season of thirty-nine weeks, the members thought it fitting that the occasion should be one of mirth and gift-making. A Christmas tree was erected in the hotel parlor, but it was not strong enough to bear all the gifts, so the surplus was piled on the floor. One hundred and sixteen tokens were exchanged, and it is probable that this record will not be surpassed by any company that observed the day. Minerva Dorr, whose name has become identified with Jane, received many elaborate presents. An elaborate supper was tendered by Mr. Frohman, after which Fred. Mower read a poem rehearsing the adventures of the company.

Mrs. Sam T. Jack (Emma Warde) was presented with an engraved silver service by the employees of her husband's theatre in Chicago.

The members of Carter's Southern Tornado company enjoyed a banquet at Wheeling, W. Va., on Thursday night as a Christmas remembrance from Mr. Carter. The company now includes Jaxon Gordon, George T. Meech, W. J. Deming, J. E. McDuff, George M. Carleton, Homer Croix, E. J. Gelder, Mamie Earle, Lucille Ellen Walker, Gracie Beebe, J. J. Lodge, man-

ager; R. G. Guptill, treasurer; W. H. Sowers, carpenter; Frank Chapin, property man; and Ed. B. Giroux, in advance.

The Coon Hollow company enjoyed a banquet after the Christmas night performance at the Winthrop Hotel, New London, Conn., tendered by Managers Callahan and Caldwell. Walter Kelly has joined this company as stage manager.

The Liliputians had a merry Christmas in Boston, a handsome tree being erected in the Copley Square Hotel, where they make their Boston home. The presents which came from the brothers Rosenfeld were of a total value of over \$1,000. Franz Ebert received a gold match safe and a box of the largest sort of "Perfectos"; Adolf Zink received a gold chain with a diamond locket; Ludwig Merkel, a fine gold watch and chain; and Hermann Ring, a gold match safe, box of cigars, and a big box of cigarettes. Each lady received a silver mirror and a handsome muff. This was the thirteenth Christmas Day the Liliputians have passed together—five in this country, eight in Europe. They received countless gifts from home and countless letters and telegrams of good wishes.

Roland Reed provided a Christmas at the Parker House for his little daughter Florence. The affair was enjoyed by Isadore Rush and the other members of The Politician company.

The managers and musical directors of the various theatres in St. Louis were remembered Christmas. Manager Hagan got a pretty cuckoo clock from the members of the orchestra, and Professor Benjamin, musical director of the Olympic Theatre, received a pretty brass lamp.

Jessie Bartlett Davis got two dozen lace handkerchiefs, a gold purse, and lace shawl.

Helen Bertram received 200 shares of stock in the St. Louis City Railway, a diamond and ruby ring, a pair of solitaire earrings, a dressing case, a silver toilet set, a watch and chatelaine, and a pair of bronzes.

Mabel Bouton received a fine black saddle horse, a silver manicure set, a tortoise shell comb, and a quantity of jewelry.

Fanny Davenport received from Melbourne MacDowell a tiara of diamonds and a set of Russian sables. Her sister, Mrs. William Seymour, sent her from Boston a crystal scent bottle with her initial inlaid in stones.

Isabelle Coe received an antique grandfather's clock from her manager, and from others a silver toilet set, a set of J. W. Riley's poems, an Irish lace collar and a hand-painted handkerchief case containing twelve duchesse lace handkerchiefs, an after dinner coffee set, and a sapphire and diamond star.

Linda da Costa was given a moonstone breast-pin and pendant, a ring set with emeralds and diamonds, and another with rubies and diamonds, a silver hand mirror, six silk handkerchiefs, a box of kid gloves, and a silk umbrella.

Alice Johnson got a pair of handsome foils, a cluster diamond ring, a turquoise pin, a Japanese tea service, a silver mounted inkstand, a guitar and flowers, jewelry and gloves.

Katherine Grey received an onyx clock, a seal-skin saccie, muff and gloves, and several boxes of California fruit.

It is said that Mrs. Franklyn Reglid presented her husband with \$75,000, to be held in trust for five years, during which time he is to enjoy the income, and at the end of the term to receive the principal provided he has not returned to the stage.

Acting Manager Henry A. Lee, of The Brownies, was presented with a horseshoe pin set with diamonds, on the stage of the Fourteenth Street Theatre, on Christmas Eve, by Snitz Edwards, on behalf of the company.

Manager Eugene Robinson appeared before his Paul Kaurar company in Philadelphia, at the Christmas matinee, in the role of Santa Claus, and presented gifts of the season to all. The members of the company also exchanged Christmas tokens. Mr. Robinson himself received many gifts, the most notable one being a handsome gold locket, studded with twelve half-carat white diamonds—"one diamond for each month of success in the year."

MR. KEENE'S ILLNESS.

A dispatch from Sacramento on Sunday conveyed the news that Thomas W. Keene was ill through overwork, and had temporarily lost his voice. His company played without him in Sacramento. Mr. Keene hopes to be able to play again in a few days.

HOPPER WILL KEEP HIS CHORUS.

Manager B. D. Stevens denies the statement that next season De Wolf Hopper purposes to do away with his chorus. "This report is absolutely wrong," says Mr. Stevens, "as we mean in the future to give the same class of work in which Mr. Hopper has been so successful as a star."

MR. GOTTSCHALK AT THE EMPIRE.

Ferdinand Gottschalk has been lent by Daniel Frohman to brother Charles. There was no part for Mr. Gottschalk in The Case of Rebellious Susan, at the Lyceum. He is appearing as Eddie Remon, the younger brother of the astronomical hero, in The Masqueraders, at the Lyceum.

MAUD HARRISON ENGAGED BY FROHMAN.

Maud Harrison has been engaged by Charles Frohman to head The Girl I Left Behind Me company. Miss Harrison went to Pittsburgh on Saturday and opened there on Monday night. Miss Harrison is a favorite with her professional associates and with the public, and it is confidently expected that she will make another success in Messrs. Belasco and Fyle's prosperous play.

RECEIVED BY THE PRESIDENT.

Edith Crane and Georgia Welles, of the Two Colonels company, visited the White House in Washington last Thursday where they were presented to the President by Senator John Martin. Mr. Cleveland received the ladies graciously and before they left presented each with a rose from his table and an autograph photograph. Two Colonels, by the way, has made a decided artistic success. The company expects to be in New York soon in quest of a judgment from metropolitan theatregoers.

THE FUNNY, FUNNY MIRROR MAN.

Chicago Dispatch.

THE DRAMATIC MIRROR man is a rare one. Writing of Will McConnell assuming the role of the Humorist of Broadway after business hours, this unique MIRROR man names Will's guests who tell funny stories and laugh the hours away. The joke of it is that among the jolly convives the names of Henry E. Abbey, the laughless one; Harry Powers, the smileless one; and Harry Hamlin, the jestless one, appear. Oh, you funny, funny MIRROR man!

CORRESPONDENCE.

(CONTINUED FROM PAGE 2.)

WASHINGTON.

WALLA WALLA.—Opera House (H. V. Fuller, manager): Home Minstrels Dec. 21; S. R. O.; very good performance. On 22 the same co. opens the New Vendition Opera House.

SEATTLE.—Theatre (J. W. Hanna, manager): Charles F. Riggs co. in *Woman Against Woman* Dec. 13, 14; Clemenceau Case 15-17; and The County Fair to good business. Comedy Theatre (W. J. Russell, manager): The Pike Opera co. opened 17 in *Amorita*.

SPOKANE.—Auditorium (Harry C. Hayward, manager): County Fair Dec. 21, 22 was well patronized considering the number of amateur entertainments held at the same date.

WEST VIRGINIA.

WHEELING.—Opera House (F. Rieker, manager): Warde and James co. Dec. 22 presented Henry IX, in a good house. Hoss and Hoss 25, extra matinee and night, to S. R. O. Wilfred Clarke 1, 2; Paul Kauer 4; Stetson's U. T. C. 5; Land of the Midnight Sun 7. Grand Opera House (Charles A. Feinler, manager): Reilly and Wood's co. 20-22, splendid business. Trolley System co. 23-26 tested the capacity of the house. Enemies for Life 3-5; A Barrel of Money 7-9.

WESTON.—Bismark Opera House (F. Brinkman, manager): Frank S. Davidson in *Old Farmer Hopkins* Dec. 22; good house. Reynold's European Specialty co. 31-2; Stowe's U. T. C. 5; New York Theatre co. 7-15.

WISCONSIN.

EAU CLAIRE.—Grand Opera House (O. F. Burlingame, manager): Stuart Robson in *She Stoops to Conquer* Dec. 18; small audience. Herbert L. and Marian Flint, hypnotists, opened an engagement to a fair-sized audience.

WAUKESHA.—Casino (Lee S. Oviatt, manager): Rooney Comedy co. Dec. 28.

RACINE.—Belle City Opera House (Sherman Brown, manager): The Passing Show to large business Dec. 19. Conroy and Fox in *Hot Tamales* gave a fair performance to light business 21. Charles A. Loder and his excellent co. in *Oh, What a Night!* to the capacity of the house 24.

OSHKOSH.—Grand Opera House (J. E. Williams, manager): Conroy and Fox in *Hot Tamales* Dec. 19; good business.

POND DU LAC.—Crescent Opera House (P. R. Haber, manager): Conroy and Fox in *Hot Tamales* Dec. 28; good house.

JANESVILLE.—Myers' Grand Opera House (J. C. Stoddard, manager): Eldon's Comedians to a fair house Dec. 17-22. Walker Whitesides 27; Black Patti 29.

MADISON.—Fuller Opera House (Edward M. Fuller, manager): The Passing Show Dec. 20; large and delighted audience. W. R. Wheeler is organizing a co. here to play Ten Nights in a Bar-Room, expecting to open 4 at Rockford, Ill.

LA CROSSE.—Theatre (J. Strasilipka, manager): House dark Dec. 25-29.

WEST SUPERIOR.—Grand Opera House (J. T. Condon, manager): Stuart Robson in *She Stoops to Conquer* attracted a good-sized, fashionable audience Dec. 18.

SHEBOYGAN.—Opera House: House dark Dec. 24-29.

DELOIT.—Wilson's Opera House (R. H. Wilson, manager): House dark Dec. 24-29.

CANADA.

MONTREAL.—Queen's Theatre (Spartow and Jacobs, managers): Gaiety Girl co. opened Dec. 25, matinee, to a big house, and gave a very enjoyable performance. The co. is a large one, the chorus pretty and shapely, the music bright and catchy, and altogether it is likely to prove a success. Marie Burroughs in *The Profligate* and *Judith* 31-5. Academy of Music (Henry Thomas, manager): Shazelle opened to a good house 24. His entertainment is novel and suitable for the season. Olga Netherole in repertoire 31-5. Theatre Royal (Spartow and Jacobs, managers): South Before the War opened to good business 24. The negro melodies and plantation dances are a special feature. Florence Bindley in *The Captain's Mate* 31-5. Opera Francaise (Edmond Hardy, manager): Si J'tais Roi to big business Christmas matinee. Le Grand Mogul, evening. Mignon 27, 28; La Fille du Tambour Major 29. Next week, a grand production of Faust, with enlarged chorus in repertoire 31-5. Mrs. Neil Warner, who was for many years a resident of Montreal, is with the Gaiety Girl co. A host of friends were delighted to welcome her back and wish her a Merry Christmas.

LONDON.—Grand Opera House (A. E. Roote, manager): Toronto University Glee Club Dec. 19; good business. Emily Banker in *Our Flat* (return); good performance to light business. Concert and recital 25, matinee and night, by Harold Jarvis, of Detroit, and the Wedding Sisters, London, Eng., under the auspices of the London Bicycle Club, to fair attendance. Lewis Morrison's Faust 29; Holden Comedy co. 31-5. Lyceum Theatre (Bessey and Howe, managers): This house was opened under the above management 24 with a good variety bill to good business. The entertainers are: Jennie Leary, John and Nellie Healy, John and Lizzie McDowell, Prior and Gates, and the Grothe Brothers. The managers are experienced business men, and the prospects for the house are good.

TORONTO.—Grand Opera House (O. B. Sheppard, manager): Emily Banker presented *Our Flat*, which is a most amusing farce-comedy, Dec. 20-22 to light houses. Olga Netherole in *Camille* 24 before a very large and fashionable audience. Miss Netherole will also produce *The Transgressor*, *Romeo and Juliet*, and *Frou Frou*. Lewis Morrison in *Faust* 31-5. Toronto Opera House (Ambrose J. Small, manager): My Aunt Bridget 24-26; big business. Bessie Bonnell 31-5. Academy of Music (J. W. Stair, manager): A Crazy Let 31-5, business large. The construction of the first act is bad and has no merit whatever, and if it were cut out altogether, would be greatly appreciated. Rice and Barton's Razzle Dazzle co. 31-5. The entertainments in Massey Music Hall, afternoon and evening (25), were patronized by large audiences. Nellie Ganthony received quite an ovation. Items: All the theatres played to S. R. O. 25, afternoon and evening. Ed. Comb, late press agent at the Academy, goes in advance of A Crazy Let.

BELLEVILLE.—Queen's Opera House (S. P. Powers, manager): House dark Dec. 24-29.

CHATHAM.—Grand Opera House (W. W. Scane, manager): House dark Dec. 24-29.

WOODSTOCK.—Opera House (Charles A. Pyne, manager): Dark Dec. 24-29.

VANCOUVER.—Opera House (W. Evans Thomas, manager): Professor Tyndall gave two performances of mind reading and hypnotism Dec. 15-17. He hinted during the second evening and the performance had to be suspended. A good house greeted the Charles Riggs co., who presented *The Clemenceau Case* and *The Woman Hater* 19, 20. Two Jolly Old Chums underlined.

BROCKVILLE.—Grand Opera House (Lev. Southworth, manager): Collegiate Institute concert Dec. 25; S. R. O.; excellent entertainment. Fanny Rice in *A Fran's Frolic* 28.

ST. THOMAS.—Duncombe Opera House (T. H. Duncombe, manager): House dark Dec. 24-29.

QUELPH.—Royal Opera House (Albert Tavernier, manager): Webbing Sisters Dec. 28; Miss Ganthony 1.

VICTORIA.—Theatre (Robert Jamieson, manager): Two Jolly Chums Dec. 19; light business, owing to adverse notices by local newspapers.

Rochester Herald.

CHRISTMAS DRAMATIC MIRROR.—It is beautiful to look at, delightful to read, worthy to possess and pleasant to show to others; in every respect a desirable acquisition to the Christmas literature of the library; but when one sits down pen in hand to attempt to describe the CHRISTMAS DRAMATIC MIRROR for 1894, then comes the rub. It is indescribably excellent. Through the medium of its mirrorlike illustrations the theatregoer who consults its pages comes constantly face to face with old friends and familiar acquaintances. The text on almost every page speaks a well-remembered voice. It is a literary and pictorial fairland of the modern stage in America; and from cover to cover the playgoer may wander hand in hand with the people of the mimic realm through a volume whose contents are not compassed in many a hour. It is a piece of resistance of which Harrison Grey Fiske may well be proud.

DATES AHEAD

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Stockton, Cal., Dec. 30-Jan. 5, Fresno 9, Santa Barbara 16.

A COUNTRY SPORT (Peter F. Dailey, E. Rosenbaum, mgr.): New York City Dec. 24-Jan. 12. ALKXANDER SALVINI (W. M. Wilkinson, mgr.): San Diego, Cal., Dec. 31-Jan. 1, Riverside 2, Salt Lake City, Utah, 7-10, Denver, Col., 14-19.

ALBA HEYWOOD (Edgewood Folks; O. W. Heywood, mgr.): Atlanta, Ga., Dec. 31-Jan. 1, Dalton 2, Athens 3, Chattanooga, Tenn., 4, 5, Nashville 7-12, Louisville, Ky., 14-19.

ACROSS THE POTOMAC (Marshallown, Ia., Jan. 1, Des Moines 2, 3, Dubuque 4, Madison 5. ALONG IN A GREAT CITY (P. L. Jarvis, mgr.): Hoboken, N. J., Dec. 31-Jan. 2.

AGNES HURDIN (Thomas Hargreaves, mgr.): Elizabeth, N. J., Jan. 1, Bridgeport, Conn., 2, New London 3, Westerly, R. I., 4, 5, Willimantic, Conn., 7, Middletown 8, Waterbury 9, 10, Derby 11, Marlboro 12.

A SUMMER BLIZZARD (O. L. Hagan and Co., mgrs.): Duluth, Minn., Jan. 1, West Superior, Wis., 2, Ashland 3, Chippewa Falls 4, Chicago, Ill., 6-12. AFTER THE BALL (Lowell, Mass., Jan. 1, Lawrence 2, Gloucester 3, Chelsea 4, Lewiston, Me., 5, Portland 7, Skowhegan 8, Waterville 9, Bangor 10, Togus 11, Rockland 12.

A CRACKER JACK (Buffalo, N. Y., Dec. 31-Jan. 5. A GERMAN SOLDIER (Sam Dunn, mgr.): Plymouth, Ind., Jan. 4, St. Louis, Mo., 7-12.

ALABAMA (Clement Bainbridge, prop.): Birmingham, Ala., Jan. 1, Huntsville 2, Columbia, Tenn., 3, Murfreesboro 4, Memphis, 7-9, Helena, Ark., 10, Little Rock 11, 12. A CLANK SWEET (Andy Amann): Lafayette, Ind., Jan. 1, Monticello 2, Elwood 3, Delhi 4, Peru 5, Kokomo 7, Hartford 8, Union City 9, Decatur 10.

A TEXAS STEER (Newark, N. J., Dec. 31-Jan. 1. AMAZONS (Percy Sage, bus. mgr.): Boston, Mass., Dec. 24-Jan. 5.

A CRAZY LOT (J. C. Davis, mgr.): Detroit, Mich., Dec. 30-Jan. 5, Bay City 7, Saginaw 8, Flint 9, Jackson 10, Erie Creek 11, Ann Arbor 12.

A GAIETY GIRL (No. 2): Albany, N. Y., Jan. 1, 2, Syracuse 3-5, Buffalo 7-12, Cleveland, O., 14-19.

ADA RENAN (Augustus Daly, mgr.): New York City Nov. 27-indefinite.

A BLACK SHEEP (Boston, Mass., Dec. 10-indefinite. A GAIETY GIRL (No. 1): George Edwards, prop.): Pittsburgh, Pa., Dec. 31-Jan. 5, St. Louis, Mo., 7-12, Chicago, Ill., 14-19.

A BREWERY TIME (Fitz and Webster): Galesburg, Ill., Jan. 1, Bushnell 2, Fairbury 3, Ottumwa 4, La Salle 5, Dwight 7, Pontiac 8, Clinton 9, Beardstown 11, Macomb 12.

A RAILROAD TICKET (W. W. Freeman, mgr.): Denver, Col., Dec. 31-Jan. 5, Davenport, Ia., 8, Dubuque 9, La Crosse, Wis., 10, Winona, Minn., 11, Eau Claire, Wis., 12, St. Paul, Minn., 13-19.

BALDWIN-MELVILLE (Charleston, S. C., Dec. 31-Jan. 5. BARREL OF MONKEY (Portsmouth, O., Jan. 1, 2, Ironton 3, Ft. Pleasant 4, Sistersville, W. Va., 5, Wheeling 7-9.

BUBB COMEDY (George H. Bubb, mgr.): Portsmouth, N. H., Dec. 31-Jan. 5, Bath, Me., 7-12.

BUNCH OF KEYS (Gus Bothner, mgr.): Louisville, Ky., Dec. 31-Jan. 5.

BLUE JEANS (Rosenquist and Arthur, mgrs.): Brooklyn, N. Y., Dec. 31-Jan. 5, New York City 7-12, Philadelphia, Pa., 14-19.

BARNES AND MARVIN'S PLAYERS (Sedalia, Mo., Dec. 24-Jan. 5.

BRN HUR (W. C. Clark, mgr.): Fostoria, O., Jan. 1-3, Muncie, Ind., 15-17.

BUSBY BOSHILL (Playmates): Toronto, Ont., Dec. 31-Jan. 5, London 7, St. Thomas 8, Hamilton 9, Brantford 10, Woodstock 11, Guelph 12, Port Hope 14, Peterboro 15, Belleville 16, Kingston 17, Brockville 18, Cornwall 19.

COUNTRY CIRCUIT (Chicago, Ill., Dec. 31-Jan. 5. CHAUNCEY OLCOTT (Irish Artist Augustus Pitou, mgr): New York City Dec. 31-Jan. 5, Jersey City, N. J., 7-12, Newark 14-19.

CLARK-PARKINSON (Canton, Mo., Dec. 31-Jan. 5. CHARLEY'S AUNT (Western: Charles Frohman, mgr.): St. Paul, Minn., Dec. 31-Jan. 5.

CHARLES DICKSON (Denver, Col., Dec. 31-Jan. 5. Greeley 7, Cheyenne, Wyo., 8, Fremont, Neb., 9, Des Moines, Ia., 11, Davenport 12, Chicago, Ill., 14-19. COON HOLLOW (Calwell and Ready, mgrs.): Bennington, Vt., Jan. 1, Manchester, N. H., 2, Exeter 3, Haverhill, Mass., 4, 5, Philadelphia, Pa., 7-12, Paterson, N. J., 14-16, Scranton, Pa., 19.

CORSE PAYTON (David J. Ramage, mgr.): Findlay, O., Dec. 31-Jan. 5, Springfield 7-12, Lima 14-19.

CHARLEY'S AUNT (Southern: Charles Frohman, mgr.): Nashville, Tenn., Dec. 31-Jan. 2, Jackson 3, Cairo, Ill., 4, Paducah, Ky., 5, Louisville 7-12, Lexington 14, Paris 15, Frankfort 16, Owensboro 17, Evansville, Ind., 18, Terre Haute 19.

CHARLEY'S AUNT (No. 1): Charles Frohman, mgr.: Philadelphia, Pa., Nov. 26-indefinite.

CHARLES ARTHUR (New Britain, Conn., Jan. 1, 2, Bridgeport 4, 5, Brooklyn, N. Y., 7-12.

CROSS ROADS OF LIFE (Albany, N. Y., Dec. 31-Jan. 5. CIRCUS GIRL: Philadelphia, Pa., Dec. 31-Jan. 12.

CARRIE LAMONT (Leslie Davis, mgr.): Gainesville, Fla., Jan. 1, Ocala 2, 3, Tampa 4, 5, Key West 7-9.

CAPTAIN PAUL (Philadelphia, Pa., Dec. 24-Jan. 5. CLAY CLEMENT: Saginaw, Mich., Jan. 1, Fort Wayne, Ind., 2, Logansport 3, Lafayette 4, Frankfort 5, Marion 7, Huntington 8, Coldwater, Mich., 10.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Washington, D. C., Dec. 31-Jan. 5.

DENNIS THOMPSON (Frank Thompson, mgr.): New York City, Dec. 31-indefinite.

DARKEST RUSSIA (Sidney R. Ellis, mgr.): Pittsburgh, Pa., Dec. 31-Jan. 5, New York City 7-12, Brooklyn 14-19.

DOWN IN DIXIE (Davis and Keogh, mgrs.): Harlem, N. Y., Dec. 31-Jan. 5, Brooklyn 7-12.

DANIEL SULLY (Peoria, Ill., Jan. 1. DONNELLY and GIBARD: Memphis, Tenn., Dec. 31-Jan. 2.

DUFFY'S BLUNDERS (Barney Ferguson): Newark, N. J., Dec. 31-Jan. 5.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York City Dec. 31-indefinite.

EPPEL ELLISER (Will C. Ellis, mgr.): Cleveland, O., Dec. 31-Jan. 5, Pittsburgh, Pa., 7-12, New York City 14-19.

EDWIN ROSTELL (Geo. M. Johnson, mgr.): Fulton, Mo., Jan. 1, Jefferson City 2, 3.

E. H. SOTHERN (Daniel Frohman, mgr.): Chicago, Ill., Dec. 24-Jan. 12.

EIGHT BELLS (John F. Byrne, prop.): McKeesport, Pa., Jan. 1, New Castle 2, Franklin 3, Titusville 4, Meadville 5, Youngstown, O., 7, Canton 8, Columbus 9, 10, Springfield 11, Dayton 12, Cincinnati 13-19.

ELLINWOOD'S PLAYERS (Plymouth, Pa., Dec. 31-Jan. 5.

EVA TANGUAY (Dryden, N. Y., Jan. 1, 2.

FAY'S MAIL (Southern: J. B. Hogan, mgr.): Joplin, Mo., Jan. 1, Springfield 3, Aurora 4, Fort Smith, Ark., 4, Little Rock 5, Hot Springs 7, Texarkana, Tex., 8, Shreveport, La., 9, Marshall, Tex., 10, Tyler 11, Greenville 12, Paris 14, Denison 15, Sherman 16, McKinney 17, Dallas 18, 19.

FAST MAIL (Northern: Martin Golden, mgr.): Hamilton, O., Jan. 1, Piqua 2, Bluffton 4, Kenton 5, Upper Sandusky 7.

FERRIS COMEDIANS: Alton, Ill., Jan. 1. FANNY RICE (G. W. Purdy, mgr.): Elmira, N. Y., Jan. 2, Utica 7.

FELIX MORRIS (Frank Williams, mgr.): Louisville, Ky., Dec. 31-Jan. 2, Indianapolis, Ind., 3-5, Cleveland, O., 7-12.

FANNY DAVENPORT: New York City Dec. 11-indefinite.

FRIENDS (Arthur C. Aiston, mgr.): New Orleans, La., Dec. 30-Jan. 5, Meridian, Miss., 7, Selma, Ala., 8, Mobile 9, Pensacola, Fla., 10, Montgomery, Ala., 11, 12.

FAUST (Morrison's; Western: E. J. Abram, mgr.): Burlington, Ia., Jan. 1, Hannibal, Mo., 2, Quincy, Ill., 3, Keokuk, Ia., 4, Ottumwa 5, Davenport 6, Osceola 7, Des Moines 8, Cedar Rapids 9, Rock Island, Ill., 10, La Salle 11, Racine, Wis., 12, Milwaukee 13-19.

FAUST (Griffith's) (Ed. A. Church, mgr.): Chicago, Ill., Dec. 30-Jan. 5.

FABIO ROMANO: Ironton, O., Jan. 1, Ashland, Ky., 2, Charleston, W. Va., 3, Huntington 4, Portsmouth, O., 5, Cincinnati 6-12.

FINNIGANS' BALL (Murray and Mack; Frank T. Merritt, mgr.): Omaha, Neb., Dec. 30-Jan. 5. GLADYS WALLIS: Galveston, Tex., Jan. 1, Navasota 2, Fort Worth 3, Corsicana 4, Tyler 5, Greenville 7, Denison 8, Sherman 9, Texarkana 11, Hot Springs, Ark., 12, Little Rock 14, Memphis, Tenn., 15, 16, Jackson 17, Nashville 18, 19.

GEORGE MAN (E. J. Abram, mgr.): Terre Haute, Ind., Jan. 1, Decatur 2, Peoria, Ill., 3, Galesburg 4, Springfield 5, S. Louis, Mo., 7-12, East St. Louis, Ill., 13, Alton 14, Jacksonville 15, Hannibal 16, Quincy 17, Keokuk, Ia., 18, Burlington 19.

GUS WILLIAMS: Logansport, Ind., Jan. 1, Kokomo 2, Marion 3, Hartford 4, Muncie 5, Union City 7, St. Mary's, O., 8. GLICK COMEDY: Payne, O., Jan. 1-5.

GEORGE W. LARSEN: Akron, O., Jan. 2-5. GORDON and WALLIS: Xenia, O., Dec. 31-Jan. 5.

GORMAN BROS. (Gilhooley Abroad): Akron, O., Jan. 1, Mansfield 2, Tiffin 3, Fostoria 4, Sandusky 5.

GREAT BROOKLYN HANDICAP (Aubrey Mittenhalprop.): Chicago, Ill., Dec. 30-Jan. 5.

GRACIE EMMETT (Pulse of New York): Cincinnati, O., Dec. 31-Jan. 5.

HUMANITY (W. A. Brady, mgr.): Boston, Mass., Dec. 24-indefinite.

HAMILTON'S IDEAL THEATRE: Kendallville, Ind., Dec. 31-Jan. 5.

HOBBS and HOSS: Scranton, Pa., Jan. 1. HOWARD WALL'S IDEALS: Reading, Pa., Dec. 31-Jan. 5, Shamokin 7-12, Sunbury 14-19.

HUNTLEY COMEDY: Des Moines, Ia., Dec. 31-Jan. 5. HOT TAMALES (Conroy and Fox): Lima, O., Jan. 1.

HARRIGAN STOCK (M. W. Hanley, mgr.): New York City Dec. 10-indefinite.

HALL and HART (James Jay Brady, mgr.): Pittsburgh, Pa., Dec. 31-Jan. 5, Cincinnati, O., 7-12.

HENNESSY LEROY (Homer Drake, mgr.): Tipton, Tex., Jan. 1, 2, Mineola 3-5, Sulphur Springs 7, Lodiola 8, Honey Grove 10-12, Clarksville 13-15, Paris 17-19.

HOWARD STOCK: Geneva, N. Y., Dec. 31-Jan. 5, Canandaigua 7-12.

HERNE'S SHORE ACRES (William B. Gross, mgr.): Boston, Mass., Dec. 31-Jan. 19.

IVY LEAF (John Major, mgr.): Boston, Mass., Dec. 31-Jan. 5, New York City 7-12, Brooklyn 14-19.

IN THE FOOT HILLS: Paterson, N. J., Jan. 2. Instant Inspiration (Barry O'Neill): New York City Dec. 31-Jan. 5.

IN THE TENDERLOIN: Philadelphia, Pa., Dec. 31-Jan. 5. IDA VAN CORTLAND: Stillwater, Minn., Jan. 1-5.

IN OLD KENTUCKY (No. 1): Hartford, Conn., Jan. 2, 3. IN OLD KENTUCKY (No. 2): Washington, D. C., Dec. 31-Jan. 5.

IN OLD KENTUCKY (No. 3): St. Joseph, Mo., Jan. 1, 2, Leavenworth, Kan., 3.

JAMES O'NEILL (W. E. Connor, mgr.): Rochester, N. Y., Jan. 1, 2, Jamestown 3, Buffalo, Pa., 4, Warren, O., 5, Columbus 7-9, Cleveland 10-12.

JANE COOMBS (F. A. Brown, mgr.): Mankato, Minn., Jan. 1, Waseca 2, St. Peter 3, Austin 4, Owatonna 5, Faribault 7, Red Wing 8, Hastings 9, Stillwater 10, Anoka 11, St. Cloud 12, Duluth 14, West Superior 15.

JOSEPH MURPHY: Milwaukee, Wis., Jan. 1, 2, Elgin, Ill., 3, Bloomington 4, Alton 5.

JOHN L. SULLIVAN: Burlington, Ia., Jan. 4.

JAMES B. MACNIE (The Side Show): Boston, Mass., Dec. 31-Jan. 5.

JUN. MADONNE (Fred. Stinson, mgr.): Boston, Mass., Dec. 31-Jan. 19.

JOHN and DELLA FRINGLE: Rapid City, S. D., Jan. 1-5.

JANE (Western: Gustave Frohman, mgr.): Sedalia, Mo., Jan. 1, Clinton 2, Nevada 3, Warrensburg 5, Paola, Kans., 7, Parsons 8, Ft. Scott 9, Carthage, Mo., 12, Joplin 13.

JANE (Eastern: Gustave Frohman, mgr.): Rochester, N. Y., Jan. 1, 2, Batavia 3, Dunkirk 4, Ashtabula, O., 5, Cleveland 7-9.

JOHN DREW (Charles Frohman, mgr.): St. Louis, Mo., Dec. 31-Jan. 5, Quincy, Ill., 7, Peoria 8.

JAMES YOUNG (Tragedian: George E. Gill, mgr.): Jackson, Tenn., Jan. 1, Clarksville 2, Nashville 3-5, Louisville, Ky., 7-12.

JOSEPH HAWORTH: Providence, R. I., Dec. 31-Jan. 5.

JOHN E. BRENNAN (Frank W. Lane, mgr.): Hazleton, Pa., Jan. 1, Olyphant 2, Pittston 3, Tunkhannock 4, Waverly, N. Y., 5, Owego 7, Watkins 8, Bath 9.

J. E. TOOLE (Louis Egan, mgr.): Richmond, Ind., Jan. 1, Columbus, O., 3-5, Mt. Vernon 7, Newark 8.

J. H. WALLACE: St. Louis, Mo., Dec. 20-Jan. 5, East St. Louis, Ill., 6, Vincennes, Ind., 7, Evansville 8, Henderson, Ky., 9, Paducah 10, Cairo, Ill., 12, Springfield 14.

KENNEDY'S PLAYERS (John K. Dickson): Wilkesbarre, Pa., Dec. 31-Jan. 5.

HERBERT CATHORN

Address in care Dramatic Mirror.

Under the Management of H. S. MITCHELL.

THE NEW BOY (Western; Charles Frohman, mgr.): Denver, Col., Dec. 31-Jan. 5.

THE NEW BOY (No. 1; Charles Frohman, mgr.): Washington, D. C., Dec. 31-Jan. 5, Colorado Springs, Col., 7, Pueblo 9, Leadville 9, Aspen 10.

THE GIRL I LEFT BEHIND ME (Boyer and Hardy, mgrs.): Grand Rapids, Mich., Dec. 31-Jan. 5.

THE CIRCUS GIRL (Philadelphia, Pa., Dec. 31-Jan. 12).

THE STOWAWAY (Davis and Keogh, mgrs.): Richmond, Va., Jan. 1, Norfolk 2, Lynchburg 3, Danville 4, Roanoke 5, Staunton 7, Charlottesville 8, Alexandria 9, Annapolis, Md., 10, Carlisle, Pa., 11, Harrisburg 12, Lebanon 15, Ashland 16, Shamokin 17, Norristown 18, Easton 19.

THE GIRL I LEFT BEHIND ME (No. 1; Charles Frohman, mgr.): Pittsburgh, Pa., Dec. 31-Jan. 5.

TOO MUCH JOHNSON (William Gillette): New York City Nov. 26—indefinite.

THOMAS E. SHEA: Binghamton, N. Y., Jan. 1-5, Auburn 7-12.

THE HUSTLER (Davis and Keogh, mgrs.): Brooklyn, N. Y., Dec. 31-Jan. 5.

TRIP TO CHINATOWN (No. 1): Columbus, O., Jan. 1, 2.

THE KODAK (Noss Jollity co., Ferd. Noss, mgr.): Palatka Fla., Jan. 1, Valdosta, Ga., 2, Thomasville 3, Bainbridge 4, Troy, Ala., 6, Montgomery 7, Pensacola, Fla., 8, Mobile, Ala., 9, Meridian, Miss., 10, West Point 13, Greenwood 14, Yazoo City 15, Jackson 16, Vicksburg 17.

TRUE IRISH HEARTS: Worcester, Mass., Dec. 31-Jan. 5.

THE COLONEL AND I (Charles Hine, mgr.): Auburn, N. Y., Jan. 1.

THE COAST GUARD (S. W. Combs, prop.): Syracuse, N. Y., Jan. 1, 2, Penn Yan 3, Jamestown 4, Lima, O., 5, Chicago, Ill., 6-10.

THE COTTON KING (W. A. Brady, mgr.): New York City Dec. 3—indefinite.

THE COTTON KING (W. A. Brady, mgr.): Woonsocket, R. I., Dec. 31-Jan. 1, Attleboro, Mass., 2, Lynn 2-5, Lawrence 7-9, Manchester 10-12, Lowell, Mass., 14-19.

TIM MURPHY: Dayton, O., Jan. 1.

THE CHARITY BALL (Gustave Frohman, mgr.): Sioux City, Ia., Jan. 1.

UNCLE TOM'S CABIN (Davis Western): Springfield, Ill., Jan. 1, Jacksonville 2, Mt. Sterling 3, Quincy 5, Keokuk, Ia., 7, Moberly, Mo., 8, Chillicothe 9, Macon City 11, Sedalia 12.

UNCLE TOM'S CABIN (Davis Eastern): Philadelphia, Pa., Dec. 31-Jan. 5.

UNCLE TOM'S CABIN (Stetson's; L. Washburn, mgr.): Zanesville, O., Jan. 1.

UNCLE TOM'S CABIN (Stowe's): Oakland, Md., Jan. 1, Fairmount, W. Va., 2, Grafton 3, Buchanan 4, Weston 5, Mannington 6, Wheeling 8.

ULLIE AGERSTROM (Gus Bernard, mgr.): Clinton, Mass., Jan. 1, South Framingham 2, Milford 3-5, Waltham 7-9, Gloucester 10-12, Amesbury 14, 15, Newburyport 16-19.

WALKER WHITEHEAD: Fort Wayne, Ind., Jan. 1, Paulding, O., 2, North Baltimore 3, Tiffin 4, Ada 5, Bellefontaine 7, Dayton 8, Wilmington 9, Lancaster 10, Circleville 12, Chillicothe 14, Springfield 15, Hamilton 16.

WAITE COMEDY (Eastern; Monte Thompson, mgr.): Portland, Me., Dec. 24-Jan. 5, Lewiston 7-12, Haverhill, Mass., 14-19.

WAITE COMEDY (Western; Dave H. Wood, mgr.): Youngstown, O., Dec. 31-Jan. 5, McKeesport, Pa., 7-12, Johnstown 14-19.

WILLER COLLIER (W. G. Smythe, mgr.): Buffalo, N. Y., Dec. 31-Jan. 2, Utica 3, North Adams, Mass., 4, Springfield 5, Brooklyn, N. Y., 7-12.

WARD-JAMES: Chicago, Ill., Dec. 31-Jan. 12.

WILFORD CLARKE: Wheeling, W. Va., Jan. 1, 2, Johnstown, Pa., 3, Altoona 4, Bloomsburg 5, Sunbury 7, Ashland 8, Mahanoy City 9, Pittston 10, Scranton 11, 12.

WARD AND VOKES (E. D. Stair, mgr.): Philadelphia, Pa., Dec. 31-Jan. 5, New York City 14-19.

WILSON BARRETT: New York City Nov. 26-Jan. 19.

W. H. CRASCH (Joseph Brooks, mgr.): Brooklyn, N. Y., Dec. 31-Jan. 5, Philadelphia, Pa., 7-19.

WALTER SANFORD'S STOCK: New York City and Brooklyn Aug. 18—indefinite.

WILLIAM BARRY: Jersey City, N. J., Dec. 31-Jan. 5.

WHITE SQUADRON: Philadelphia, Pa., Dec. 31-Jan. 5.

YOUNG MRS. WINTHROP (Waghenals and Kemper, mgrs.): Decatur, Ill., Jan. 1, Springfield 2, Jacksonville 3, Danville 4, Kankakee 5, Chicago 6-12.

YON YONSON (Jacob Litt, mgr.): Minneapolis, Minn., Dec. 31-Jan. 6, Duluth 7, Mankato 8, Sioux Falls, S. D., 9, Sioux City, Ia., 10, Lincoln, Neb., 11, St. Joseph, Mo., 12, Kansas City 13-18.

WHITNEY OPERA CO. (Rob Roy): New York City Oct. 29—indefinite.

WESTWARD HO!: Boston, Mass., Dec. 31-Jan. 12.

WILDER OPERA: Albany, N. Y., Dec. 31-Jan. 5, Springfield, Mass., 7-12.

VALE GLAD CLUB: Kansas City, Mo., Jan. 2, Louisville, Ky., 3, Pittsburg, Pa., 4, Harrisburg 5.

MINSTRELS.

AL. G. FIELD: Zanesville, O., Jan. 1, Steubenville 2, East Liverpool 3.

CLAREMONT: Chicago, Ill., Dec. 31-Jan. 5.

GORTON'S (Charles H. Larkin, mgr.): Wilmington, N. C., Jan. 2, Darlington, S. C., 4, Charleston 7.

HAVERLY'S (J. H. Haverly, mgr.): San Francisco, Cal., Nov. 24—indefinite.

HI HANNAH'S: Atlanta, Ga., Jan. 2, 3, Athens 4, Washington 5, Augusta 7, Milledgeville 8.

PRINCE AND WEST (Joseph F. Harris, mgr.): Buffalo, N. Y., Jan. 1, 2, Detroit, Mich., 3-5.

WILL E. CULHANE'S: Palatka, Fla., Jan. 1, Valdosta, Ga., 3, Monticello, Fla., 5, Thomasville, Ga., 7, Albany 8, Dawson 9, Fort Gaines 10, Cuthbert 11, Americus 14, Griffin 17, Newnan 18, La Grange 19.

VARIETY AND BURLESQUE.

BOB FITZSIMMONS: Chicago, Ill., Dec. 24-Jan. 5.

CAROLE BURLESQUE (Sam T. Jack, mgr.): Philadelphia, Pa., Dec. 31-Jan. 5.

FAV FOSTER: Philadelphia, Pa., Dec. 31-Jan. 5.

FIELD'S MERRYMASTERS: Rock Island, Ill., Dec. 31-Jan. 5, Benton Harbor, Mich., 7-12.

GUS HILL'S NOVELTIES (Gus Hill, prop.): Newark, N. J., Dec. 31-Jan. 5.

HOPKINS' TRANS-OCEANICS: Cincinnati, O., Dec. 31-Jan. 5.

HOWARD ATHLETIC: Philadelphia, Pa., Dec. 31-Jan. 5.

HARRY WILLIAMS' OWN: Cincinnati, O., Dec. 31-Jan. 5.

HARRY WILLIAMS' MELODIES: Louisville, Ky., Dec. 31-Jan. 5.

IRWIN BROTHERS: New York City Dec. 31-Jan. 12.

INTERNATIONAL VAUDEVILLIERS: Cincinnati, O., Dec. 31-Jan. 5.

LEONI AND EVERETT'S LADIES' CLUB: North Adams, Mass., Dec. 31-Jan. 2, Nashua, N. H., 3, Groverston, Mass., 4, Woonsocket, R. I., 5, Bristol, Conn., 7, Thomaston 8, Waterbury 9, Meriden 10, New Britain 11, 12, Brooklyn, N. Y., 14-19.

LEW BAKER'S: Chicago, Ill., Dec. 17-Jan. 5.

LILLY CLAY: Providence, R. I., Dec. 31-Jan. 5.

LONDON GAIETY (John C. Flynn, mgr.): Brooklyn, N. Y., Dec. 31-Jan. 5, New York City 7-19.

MAY HOWARD: Milwaukee, Wis., Dec. 31-Jan. 5.

MEXICAN GAIETY: Buffalo, N. Y., Dec. 31-Jan. 5.

NIGHT OWLS: Troy, N. Y., Dec. 31-Jan. 5, Albany 7-12.

NEW YORK STARS (Gus Hill, prop. and mgr.): New York City Dec. 31-Jan. 5.

PETER MAHER: Cleveland, O., Dec. 31-Jan. 5.

REILLY AND WOOD: St. Louis, Mo., Dec. 31-Jan. 5, Chicago, Ill., 7-19.

RENTZ-SANTLEY: Paterson, N. J., Dec. 31-Jan. 5.

RUSSELL BROTHERS: Boston, Mass., Dec. 31-Jan. 5, Philadelphia, Pa., 7-12, Baltimore, Md., 14-19.

ROSE HILL: Lynn, Mass., Dec. 31-Jan. 5.

ROBINSON'S: Spruce Creek, Pa., Jan. 2, 3, Birmingham 4, 5.

SAM DEVERE: Washington, D. C., Dec. 31-Jan. 5.

SANDOW (F. Zeigler, Jr., mgr.): Lincoln, Neb., Jan. 5.

SHERMAN AND MORRISSEY: Harlem, N. Y., Dec. 31-Jan. 5.

SOUTH BEFORE THE WAR (Whallen and Martell, mgrs.): Baltimore, Md., Dec. 31-Jan. 5.

TONY PASTOR: New York City—indefinite.

WAGNER AND FIELD: Baltimore, Md., Dec. 31-Jan. 5.

WATSON SISTERS: Albany, N. Y., Dec. 31-Jan. 5.

WHITE CROOK: Buffalo, N. Y., Dec. 31-Jan. 5.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Warren, Pa., Dec. 31-Jan. 2, Oil City 3-5, Franklin 7-9, Titusville 11, 12.

BRISTOL'S (D. M.) EQUINES (John C. Patrick, mgr.): Litchfield, Conn., Jan. 1, Derby 4, 5.

CHARLES E. HAMILTON: Ashland, Ore., Jan. 9-11.

ELI PERKINS: Glens Falls, N. Y., Jan. 2, Manlius 8, Port Byron 4, Dolgeville 5, Harlem 7.

HAGENHECK'S TRAINED ANIMALS: Cincinnati, O., Dec. 31-Jan. 5.

HANNIBAL A. WILLIAMS: Logansport, Ind., Jan. 4, Joliet, Ill., 5, Aurora 10, Batavia 11, Greenville 14, Sidney 15, Muncie, Ind., 16, 17, Crawfordsville 18.

HERRMANN: Chicago, Ill., Dec. 23-Jan. 5.

MRS. GEN. TOM THUMB: New Orleans, La., Dec. 47-Jan. 12.

SAC. CANNON: Hamilton, O., Jan. 1, 2, Cummingsville 3, 4, Cincinnati 5, 6.

SALVAN A. LEE (Mesmerist; Thomas F. Adkin, mgr.): Memphis, Tenn., Dec. 24-Jan. 5.

WELLS WONDERLAND: Jacksonville, Fla., Dec. 21-Jan. 5.

WESTLAKE'S MUSEUM: Richmond, Va., Dec. 24-Jan. 5.

W. C. CLARK'S CIRCUS: Fairfield, Tex., Jan. 3, Kerens 7, Canton 12.

OPEN TIME.

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ATLANTIC, Ia.: Atlantic Opera House, Jan. 28 to Feb. 2.

ATHEENS, Tenn.: New Opera House, Jan. 10 to 31.

ALEXANDRIA, Ind.: Alexandria Opera House, Jan. 7 to 31.

AURORA, Ill.: Aurora Opera House, Jan. 8 to 14, 16 to 19, 20 to 23, 25 to 28, Feb. 1 to 7, 9 to 15, 17 to 21, 23 to March 4.

BUTLER, Pa.: Park Theatre, Jan. 7, 8, 9, 11, 12 to 17, 26, 28, 29.

HARTFORD, Conn.: Proctor's Opera House, Jan. 7, 11, 21-26, Feb. 4, 6, 8, 11, 12, 19, 25, 27, 28.

HASTINGS, Pa.: Hastings Opera House, Jan. 7-18.

MAHANNOY CITY, Pa.: Opera House, Jan. 7-18.

MOUNT STERLING, Ky.: Grand Opera House, Jan. 21-31, Feb. 8, 9, 11, 18-28.

RED BANK, N. J.: Opera House, Jan. 7 to 31, Feb. 1 to 6.

CORRESPONDENCE.

[Received too late for classification.]

UNION CITY, IND.—CADWALLADER'S THEATRE (C. H. Cadwallader, manager): John L. Sullivan to a good house Dec. 21. Hamibal Williams to fair business 22. J. E. Toole 23. Greiner's Lyceum Co. 1, Gus Williams 7.

—ITEM: Kils the Baron co., which was to appear here 20, stranded in Dayton, O. before that date.

ELGIN, IND.—DE BOIS OPERA HOUSE (F. W. Jencks, manager): John Griffith as Faust Dec. 13; large and pleased audience. Rooney Comedy co. in Lord Rooney 25, matinee and evening, to good business.

TACOMA, WASH.—TACOMA THEATRE (S. C. Heilig, manager): The Jolly Old Crones (Anderson's) Dec. 18 to fair business. Benefit 19 for Lawrence Hanley; good house.—NINTH STREET THEATRE (O. Krauss, manager): U. T. C. 19-22; light attendance.

—ITEMS: Lawrence Hanley and wife left for New York 22 after a long sojourn in Tacoma.—S. C. Heilig assumes the management of the Tacoma Theatre. John W. Hanna retiring. Mr. Heilig returns to the management of this theatre after a lapse of some years, finding many congratulations awaiting him. He is a popular manager, not only at home but with the profession.

DETROIT.

The Girl I Left Behind Me opened at the Detroit Opera House Dec. 21 for a week's engagement. Crowded houses were the rule here during the engagement. The co. is exceptionally strong. The principals are James E. Wilson, Blanche Walsh, Machin Arbuckle, Byron Douglas, J. P. MacSweeney, Wilson Enos, Thomas Oberle, Myron Calice, Percy Smith, John Dauphin, and Violet Rand. Rose Coglian is booked for the first half of week of 31-5, during which time she will present three plays. Primrose and West's Minstrels latter part of the week.

At the Lyceum we had The Two Sisters. It was first seen in Detroit April 1, 1899, and not since that time until Monday night, 21. Strange to say three of the original cast are still in the co., John Barber, as Smith, the hotel keeper and the tramp, Emily Stowe, and T.

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H. Gray. Several changes have been made in the play since it was first written, but the story is the same. It is in the main interesting, and some of the character studies are clever. The engagement lasted all week. Kate Clifton in Two Orphans 31-5.

At Whitney's Opera House A Cracker Jack opened on 23 to an extremely large audience, which has not dwindled perceptibly during the week's engagement. It is a comic drama of considerable merit in so far as the class of plays to which it belongs goes. Power of the Press 31-5.

At the Empire Theatre Pete Baker in Chris and Lena was the attraction. A Crazy Lot 31-5.

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Mr. Coote's solemnity of visage and certain of his tricks of voice and gesture are reminiscent of poor Charlie Reed. He has the true American sense of humor, that makes its own jokes more "taking" because the relater omits to laugh at them himself.—*Town Talk*, San Francisco, Nov. 2.

The adventures of Archibald Rennie are very amusing, and farcical as the situation is, it is made very plausible by Bert Coote.—*Chronicle*, San Francisco, Nov. 2.

Bert Coote, in name and face, with that queer, cracked voice and prominent, expressive jaw, all so essential to the comedian, does creditable work. His characterization of the husband schoolboy is a symmetrical bit. His acting does not run to extremes—he does not slight nor slur his points; neither does he color the situation too strikingly; nor take to the centre of the stage except when occasion demands. He is exceptionally modest, almost to the point of a virtue. Coote is a bright comedian, acting with intelligence the prankish schoolboy, always burdened with the weight of years, and the heavy appendage of a fair, total forty-year-old wife.

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